

In Recital

Carmen So, soprano

Assisted by
Chrissy-Jane Cronje, piano

Sunday, June 4, 2000

Program

Come and Trip It (<i>L'Allegro</i>)	George Frideric Handel
Lascia ch'io pianga (<i>Rinaldo</i>)	(1685-1759)
Dear Adonis, Beauty's Treasure (<i>Venus and Adonis</i>)	
Ombra mai fu (<i>Serse</i>)	

I attempt from love's sickness (<i>The Indian Queen</i>)	Henry Purcell
Hark! How all things (<i>The Fairy Queen</i>)	(1659-1695)

Excerpts from cantata Lucrezia (recitative, arioso, and furioso #3)	George Frideric Handel (1685-1759)
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Duetto Buffo di Due Gatti (Comic Duet for Two Cats) with guest: Gaia Willis	Gioacchino Antonio Rossini (1792-1868)
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Intermission

Ella Sunlight (Nov'99 - Jan'00) with guests: Kokopelli Youth Choir	John Estacio
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Italian Songs and Arias	
Amarilli, mia bella	Giulio Caccini (1545-1618)
Star vicini	composer unknown
Caro mio ben	Tommaso Giordani (1730-1806)

Songs of Love	
Silent Noon	Ralph Vaughan Williams (1872-1958)
Un moto di gioia	W.A. Mozart (1756-1791)

My Favorites	
Bist du bei mir	J.S. Bach (1685-1750)
Les Berceaux	Gabriel Faure (1845-1924)
The Last Rose of Summer	Benjamin Britten (1913-1976)

Translation

Lascia ch'io pianga (Let me weep)

Let me weep my cruel fate,
and let me breathe freedom!
Let sorrow break these chains
of my sufferings, for pity's sake.

Ombra mai fu (Never was there a shadow)

RECITATIVE

Tender and beautiful branches
of my beloved plain tree,
for you fate brightly shines.
Thunder, lightning and storms
never disturb your majestic calm.
Rapacious winds do not reach out to defile you!

ARIA

Never was there a shadow
of branches
sweeter, more refreshing,
or more gentle.

Lucrezia

RECITATIVE

To you, to you, father, husband, to Rome, to the
world, I do present my death. May my execrable
sin be forgiven, as unwillingly I blotted our honor.
may I be pardoned for an even more detestable
guilt, that of not having sought my death before
sinning.

ARIOSO

Already in my bosom this sword begins its
deathly task. I feel my heart tremble more at the
pain of this unavenged fall than at the fury of
approaching death.

FURIOSO

But if here on earth I was not granted
the punishment of the tyrant, or that he may be
crushed with a more barbarous example, from
Hell I shall seek his ruin with mortal arrows

and with savage and implacable fury,
from there I shall achieve my
vengeance.

Amarilli, mia bella

(Amarilli, my dear one)

Amaryllis, my beautiful one, do you
not believe, O my heart's sweet
desire, that you are my beloved?
Believe it, nevertheless, and if fear
assails you, take this arrow, open
my bosom, and you will see written
on my heart, "Amaryllis is my love."

Star vicino

(To be near one's beloved)

To be near the beautiful idol
one loves is the most attractive joy
of love. To be far from the beloved
whom one desires is the greatest
sorrow of love.

Caro mio ben (Ah, dearest love)

My dear beloved, believe me at least,
without you my heart languishes.
your faithful one always sighs;
cruel one, cease so much
punishment.

Les Berceaux (The Cradles)

The stately ships along the quay,
where the waves around them are playing,
the cradles forget silently,
by the mother's hand gently swaying.
But the day of parting will come,
mothers' tears must be sadly flowing,
when man will sail, eager to roam
dauntless to far horizons going!
Those stately ships upon that day,
while the receding port is waning,
mysteriously feel force detaining
from those souls cradled far away.

Un moto di gioia (A Thrill of Joy)

I feel a thrill of joy in my heart,
proclaiming happiness in the midst of fear!
I hope that my pain will be changed to delight,
for fate and love are not always cruel.

Special thanks to: my family for their unconditional love and support; Nathan Dickerson for being himself and going above and beyond all expectations on the catering and decorations; my sister Colleen for helping Nathan; Lisa Thompson; Chrissy-Jane Cronje for doing such a great job on the piano; Gaia Willis for performing the duet with me on VERY short notice; Scott Leithead for showing me the beauty and magic in music and making me fall in love with singing; my beloved Kokos (past and present) for performing "Ella Sunlight" with me tonight- you have been my "family" for these past three years and you gave me a safe place to grow spiritually and musically; Eva Bostrand, who has been there since the beginning three years ago, for always believing in me; Alice Wright for being the incredible and courageous woman she is and teaching me to find inner peace; Kathleen Corcoran for teaching me that nobody can ever tell you what you cannot do; Sarah Ross and Jorgianne Talbot for introducing me to the singing world; and of course my girls Rosie Cress, Sarah Chan, and Crystal Kerr for forever sticking by me and appreciating what I do. I LOVE YOU ALL sooooo much! ☺



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The name of this new series could very well stand as a sub-title for *Music at Convocation Hall*. Its purpose, however, intends much more: it speaks to the breadth and diversity of the Music Department's creative and performance talent in presentations of the highest artistic level. Although the concert schedule is wildly uneven – inevitable, perhaps, given the diversity of the performers – the structure is almost ideally balanced: two solo recitals, two duo recitals, two large ensemble chamber music concerts and three out-of-town guest artists.

Lovers of the solo piano recital will enjoy the eclectic virtuosity of alumnus Roger Admiral in September and the focussed all-Beethoven program of retired faculty member Helmut Brauss in October (when he will celebrate his 70th birthday).

January and February will feature two duos in performances of Schubert (echoes of MACH VII!) and other composers: in January, an evening of lieder performed by faculty member Janet Scott Hoyt, piano, and friend Judith Richardson, soprano; in February, a solo and duo organ recital by husband and wife, Joachim Segger and faculty member Marnie Giesbrecht.

The first large ensemble chamber music concert, in November, will present works for strings and winds by Beethoven, Ravel, Villa-Lobos and the young Canadian composer Heather Schmidt. The second large ensemble concert will end the season, in April, with an evening

of glorious brass band music featuring numerous faculty and friends.

Our out-of-town guests will offer the widest possible choice. In November, eminent pianist and teacher Béla Siki will give a master class and a solo piano recital. That same month, the Ensemble Contemporain de Montréal will perform in Convocation Hall as part of their cross-Canada tour with *Generation 2000*, an imaginative project presenting, through the works of young composers, a portrait of musical composition across the country at the dawn of the new millennium. In January, Jeff Anderson from Keyano College will present a trumpet recital with pianist Terrence Dawson.

It may be that *Faculty and Friend's* sheer diversity and offbeat schedule may not fit the standard subscription concert model. Nevertheless, it fulfills its purpose: to illustrate the breadth and depth of music performance by our faculty and their friends.

The subscription price offers a 30% reduction on individual tickets, which will be an affordable \$10/adults, \$5/students/seniors.

Whether you decide to subscribe, or select choice events, we look forward to seeing you at Convocation Hall in the coming season.

Friday 15 September**Roger Admiral, piano**Franz Schubert *Impromptu, Op 90, No 3*;

Claude Debussy

*Etude pour les Huit Doigts, Etude pour les**Agréments, Ce qu'a vu le vent d'Quest*;Michael Oesterle *têtes- mortes*; SeanFerguson *Envollee*; Ludwig van Beethoven*Sonate für das Hammerklavier, Op 106***Thursday 19 October****Helmut Brauss, piano**

Ludwig van Beethoven

*Piano Sonatas, Op 53, 54, 57, Andante**favori***Friday 3 November****Béla Siki, piano**

Wolfgang Amadeus Mozart

Fantasie in C Minor, K 396

Franz Schubert

Sonata in B-Flat Major, Op Post;Robert Schumann *Carnaval, Op 9***Wednesday 8 November****Shelley Younge, flute****Nora Bumanis, harp****Allison Storochuk, clarinet****Alycia Au, violin****Diane New, violin****Aaron Au, viola****Tanya Prochazka, cello**Heitor Villa-Lobos *Bacchianos Brasilieras**Choro No 4 for Flute and Clarinet*; Ludwigvan Beethoven *Trio for Flute, Violin and**Viola Op21*; Maurice Ravel *Introduction**and Allegro for Flute, Clarinet, Harp and**String Quartet*; Heather Schmidt *Trio for**Flute, Harp and Viola***Fiday 24 November****Ensemble Contemporain****de Montréal***Generation 2000***Tuesday 9 January****Jeff Anderson, trumpet****Terence Dawson, piano**J Ed Barat *Andante and Scherzo*;Karl Pilss *Sonate for Trumpet and Piano*;Johannes Brahms *Fantasien, Op 116*;Calixa Lavallée *Meditation*;Paul Hindemith *Sonate for Trumpet and**Piano*, and Jean Hubeau *Sonate for**Trumpet and Piano***Friday 26 January****Judith Richardson, soprano****Janet Scott Hoyt, piano**

Franz Schubert, Johannes Brahms,

Richard Strauss, Aaron Copland and

Henri Duparc: *Lieder***Friday 9 February****Marnie Giesbrecht, piano****Joachim Segger, piano**Franz Schubert *Rondo in A Major*;*Fantasia in F Minor*; *Three March**Militaires*, and *Wanderer Fantasy***Friday 27 April****Alvin Lowrey, trumpet****Fordyce Pier, trumpet****Russell Whitehead, trumpet****Douglas Zimmerman, trumpet****Gerald Onciul, French horn****John McPherson, trombone****Kathryn Macintosh, trombone****Megan Hodge, trombone****Scott Whetham, tuba****Michael Massey, conductor***An evening with Philip Jones**Compositions and arrangements***Concerts begin at 8:00 p.m.**

Roger Admiral (see Music at Convocation Hall)



Jeffrey Anderson teaches trumpet, directs the concert band and is chair of the Visual & Performing Arts Department at Keyano College in Fort McMurray, Alberta. A resident of Fort McMurray since 1992, Jeffrey is active throughout the west as a clinician and adjudicator. Appointed to the board of the Alberta Foundation for the Arts in 1997, Jeffrey is also published by Southern Music Company and is the Canadian news correspondent for the International Trumpet Guild.

Violinist **Alycia Au** is currently studying with Andrew Dawes at the University of British Columbia in a

Bachelor of Violin Performance program. Alycia has won many competitions at the local and provincial level and was recently featured as soloist with the UBC Symphony Orchestra. Alycia was the violinist of the Bridge Trio, which won the 1993 CIBC National Music Festival regional broadcast. She has also had the opportunity to travel for three years with the National Youth Orchestra of Canada and presently serves as the concertmaster of the UBC Symphony Orchestra.



Helmut Brauss received his early musical training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer, he developed an intense affinity with the great European interpretative tradition.

The artist has shown his extraordinary pianistic ability and stylistic versatility in more than 1,500 recitals, chamber music concerts, appearances as soloist with orchestra and radio broadcasts all over the world.

Once called "a poet of the piano" by a leading critic in Munich, he has eight recordings to his credit and is also committed to the music of our time. The prolific Canadian composer, Malcolm Forsyth, has written several works for him. He has also written a book on the piano music of Max Reger, published by the Alberta University Press.



Nora Bumanis has been Principal Harpist of the Edmonton Symphony Orchestra since 1979.

As harp soloist she has given recitals all over North America and has performed in concerts with international artists.

A major part of her chamber music activity has been as founding member of Canada's only harp duo, the Paragon Duo. The Duo has received critical acclaim in presentations with orchestras from coast to coast. Two of their CDs are due for release in 2000, including a complete CD of works by JS Bach arranged for harp duo in honour of the 250th anniversary of his death.

Ms Bumanis is active as a teacher, having been on the teaching faculties of the University of Alberta and Alberta College for many years.





Born in England, Canadian pianist **Terence Dawson** now teaches piano and chamber music at the University of British Columbia.

One of Vancouver's most active performers, he was principal pianist for the widely recorded CBC Curio Ensemble. From 1992 to 1999 he was Artistic Director of Masterpiece Chamber Music. He has appeared with numerous ensembles including the CBC and Vancouver Symphony Orchestras, and he can be heard often on CBC Radio Two. His CD recordings include the Brahms *Liebesslieder Waltzes* with the Vancouver Chamber Choir for EMI Virgin Classics.

Ensemble Contemporain de Montréal and

Generation 2000 Formed in 1987 under the artistic direction of Veronique Lacroix, ECM has a nucleus of 15 young musicians (20-35 years old) who present unique, thematic programs combining new works by young composers with classical repertoire for chamber orchestra. *Generation 2000* presents, through the work of five young composers, a portrait of musical composition across the country at the dawn of the new millennium. An exciting project created by the Ensemble Contemporain de Montréal, it is a showcase for

young talent, including U of A alumni Gordon Fitzell and Andriy Talpash. Each composer represents a different region of Canada and each work evokes the landscape of the composers' native province.

Marnie Giesbrecht studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Eastman School of Music, Rochester, N.Y., Performance Diploma, Mozarteum, Salzburg, Austria) before engaging in formal studies on the pipe organ (DMus University of Alberta). Dr Giesbrecht is Associate Professor of Music (Organ and related subjects) at the University of Alberta in Edmonton.

Megan Hodge is a BMus student at the University of Alberta. She performs with the Edmonton Youth Orchestra and has appeared as soloist with the University of Alberta Wind Ensemble. During the summer of 2000 she toured with the Band of the Ceremonial Guard in Ottawa. She currently studies trombone with John McPherson.



Alvin Lowrey has served as principal trumpet of the Edmonton Symphony Orchestra since 1975. In this capacity he has participated in all of the ESO's CBC SM-5000 series recordings. He is the trumpet soloist in the ESO's annual performance of Handel's *Messiah*.

In addition to solo appearances with the ESO, he has been featured frequently with the Alberta Baroque Ensemble and has presented numerous recitals with local organists.

He is currently a Visiting Professor of Trumpet at the University of Alberta.

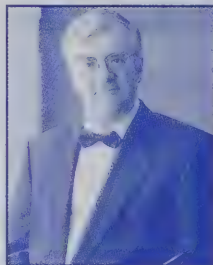




A native of New Brunswick, **Kathryn Macintosh** moved to Alberta in 1983 to play second trombone with the Edmonton Symphony Orchestra. In addition to her duties with the orchestra, Kathryn is a member of the Mill Creek Colliery Band (a British-style brass band) and the Taragon Ten Orchestra (a salon orchestra). She enjoys teaching privately and has participated in the ESO's Adopt-a-Player program since its inception in 1997, working with elementary school children.

Conductor and pianist **Michael Massey** emigrated from England in 1957. He was influenced greatly by Jean-Pierre Vetter, his first piano teacher, and studied

at the Geneva Conservatory. Currently approaching his 25th year as conductor of the Edmonton Youth Orchestra, Michael performs as pianist with the Edmonton Symphony Orchestra and is in demand as a chamber performer.



Since 1980 **John McPherson** has been Principal Trombone of the Edmonton Symphony Orchestra. He has been both a euphonium and trombone soloist with the ESO, and the orchestra has performed several of his own compositions.

As a chamber musician John has performed and recorded with, among others, the Plumbers Union, the Albertasaurus Tuba Quartet and the Old Strathcona Town Band.

John is presently Visiting Assistant Professor of Trombone and Euphonium at the University of Alberta.

Diane New is presently principal second violin of the Edmonton Symphony Orchestra, having joined the orchestra when she was only 18. She has served as the concertmaster of the Arden Ensemble (St Albert), the Canadian Touring Company of the "Phantom of the Opera" as well as the Edmonton and National Youth Orchestras.

Highly regarded as a chamber musician, Diane has been featured in such series as the University of Alberta's "Encounters" and the Edmonton New Music Festival. The Debut String Quartet, of which she is a member, was Canada's first finalist at the Banff International String Quartet Competition.



Gerry Onciul is presently a member of the longest-standing orchestral horn section in North America, that of the Edmonton Symphony Orchestra. The section has been playing together for 23 years.

A graduate of the University of Alberta, Gerry is a native Edmontonian. In 1993 he was appointed Visiting Assistant Professor of Horn at the University of Alberta.

Gerry has recently travelled to Dallas, Texas, for further studies with Greg Hostis, and was a performer at the International Horn Society Symposium at the Banff Centre in 1998.

Fordyce Pier is the conductor of the University of Alberta Symphonic Wind Ensemble, and a frequent performer with the Edmonton Symphony Orchestra. He has been a member of the Boston Philharmonic Orchestra and New Haven Symphony Orchestra, and a former faculty member at Yale, Boston and Brown Universities. He is the Chair of the Department of Music at the University of Alberta.



Tanya Prochazka (See Music at Convocation Hall)



Judith Richardson has recently returned from many years of professional singing in England and South Africa. In London, she performed the Poulenc *Gloria* at St Margaret's Westminster, a chamber music concert at Knole for the National Trust as well as concerts at St Martin-in-the-Fields and the Dartington International School in Devon. Last November she sang with the Alberta Baroque Ensemble. More recently, she took part in a performance of the Beethoven *Ninth Symphony* with the Red Deer Symphony.

Janet Scott Hoyt (See Music at Convocation Hall)



Joachim Segger is an exceptional piano soloist who was awarded the Performance Certificate of the Eastman School of Music during his undergraduate program and performed in Carnegie Recital Hall in New York. He also studied in Alberta and at the Mozarteum in Austria.

Dr Segger performs solo and chamber music concerts throughout North America and Europe while maintaining an active teaching career as Associate Professor of Music (Piano and theory) at The King's University College.

Béla Siki, a concert pianist of international stature, has been impressing the world music community with his virtuoso performances for the last 50 years (he gave his first public appearance at age 16 in Budapest). A pupil of Ernest von Dohnanyi and, later, the great Dinu Lipatti, Siki has been acclaimed around the world as "one of the greatest virtuosos of our era" with a distinguished concert career as soloist and regularly featured artist under such eminent conductors as Ernest Ansermet, Sir John Barbirolli and Paul Kleczky. Since his retirement from the University of Washington, Siki remains active both as a performer and teacher, attracting students from all over the world.



Allison M Storochuk has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. Her teachers include Russell Dagon, Dennis Prime, and Robert Spring.



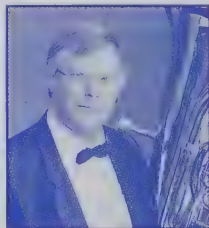
Allison has been the recipient of numerous scholarships and awards. She studied at the Mozarteum in Austria with Alfred Prinz and Alois Brandhofer. She performs frequently with the Edmonton Symphony Orchestra and the Saint Crispin's Chamber Ensemble. She can be heard on compact disc CBC National Broadcasts.



Chris Taylor, a native Edmontonian, has been bass trombone of the Edmonton Symphony Orchestra since 1975. He attended the University of Alberta, where he studied trombone with Dr Malcolm Forsyth. In 1976 he received his BMus in Performance, then an MMus in Performance in 1981. Further studies ensued with Jeffrey Reynolds of the Los Angeles Philharmonic. Since 1984 Mr Taylor has been instructor of Bass Trombone and Brass Ensemble at the University of Alberta

Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the

National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as principal tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott directs the Mill Creek Colliery Band (a British-style brass band) and performs with Albertasaurus (a tuba quartet) and Bass Line Road, a new music ensemble consisting of tuba, double bass, bassoon and percussion.



Russell Whitehead was principle trumpeter with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and the NOWAge Orchestra, an eclectic group dedicated to the "theatre" of new music.



Shelley Younge received her Bachelor of Music from Indiana University and she has become an important member of the musical community in Edmonton. Shelley has been assistant Principal Flute for the Edmonton Symphony Orchestra since 1978 and has also performed as a soloist with the Edmonton Symphony, the Saskatoon Symphony, and the Alberta Baroque Ensemble, and is a frequent performer of chamber music on CBC Radio and Television. From 1996 - 99 she was the Francis Winspear Visiting Professor at the University of Alberta.

Douglas Zimmerman holds a BEd (1977) in Music from the University of Alberta. He was the Music Teacher at Bonnie Doon High School from 1977-84 and now performs with the Edmonton Symphony Orchestra, the Tommy Banks Band and the Mill Creek Colliery Band.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were pursued in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995 was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international repute and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.



The winner of many awards including the Certificat d'Aptitude de Saxophone, France's highest recognition of excellence in music performance and pedagogy, **William Street** has earned worldwide respect as one of North America's finest instrumentalists. He joined the University of Alberta Department of Music in 1988, where he teaches as saxophone instructor, chamber music coach and Director of the Concert Band.

He can be heard on several compact disc recordings. His recent compact disc recording of *The Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth with Grzegorz



Nowak and the Edmonton Symphony Orchestra was nominated for a 1999 Juno award. His recitals and concerts are frequently broadcast by CBC Radio. Bill has also served as a jury member for international competitions in France, Russia and the United States.

At the age of 24, **Raphael Wallfisch** won the Gaspar Cassado International Cello Competition in Florence. Since then he has continued to give concerts all over the world. Besides giving regular masterclasses, he has tutored the Platorovsky Seminars in



Los Angeles. He is a professor at the Winterthur Konservatorium, Switzerland and also teaches at the Guildhall School of Music and Drama in London.

He has recorded a wide range of repertoire, including the British cello concertos of Kenneth MacMillan, Frederic Delius and Benjamin Britten. His reading of the Dvořák Cello Concerto with Sir Charles Mackerras conducting was immediately acknowledged as among the very finest recordings of a much-recorded work.

Stéphane Lemelin is currently Professor of Music at the University of Alberta. A laureate of the Casadesu International Competition in Cleveland, he is the recipient of several national and international awards.

Celloist Tanya Prochazka has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She broadcasts frequently on CBC Radio and is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta.

A student of Andre Navarra and Janos Starker, Ms Prochazka gathered prizes at prestigious competitions: she was a semi-finalist at the Tchaikovsky Competition in Moscow and won the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels.



Martin Riseley was born in Christchurch in 1969. After graduating with a Bachelor of Music degree he went to the Juilliard School in New York City to study with Dorothy Delay and he graduated with his Doctorate in 1996.

In New York he was soloist and concertmaster with the Chamber Players of the Juilliard School. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer.

Martin Riseley is currently Artist-in-Residence at the Department of Music of the University of Alberta. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos with the orchestra.



Mr Després completed his doctorate at the University of New York at Stony Brook and holds a Master's degree from the Juilliard School of Music. In 1996 Mr Després joined the faculty of Western Washington University in Bellingham and is now Associate Professor of Music at the University of Alberta. He has recorded for the Eroica and Gallo compact disc labels.

The Edmonton Saxophone Quartet

has been performing in Alberta for the past five years, striking a pleasing balance championing new works for saxophone quartet with creative interpretations of more traditional music. Their immediate musicality and warm stage presence have delighted and excited ears in expected (and some unexpected) places and they have taken a prominent place in Edmonton's cultural life. Their future plans include a tour of Western Canada and an upcoming recording project. The members of the Edmonton Saxophone Quartet are:

William H Street, soprano saxophone • Charles Stoltz, alto saxophone •

Rosemarie Macdonald, tenor saxophone • Jeffrey Anderson, baritone saxophone



The Hammerhead Consort is a two-piano, two-percussion ensemble formed in 1990, and shortly thereafter won the 1991 CBC National Music Competition. Their lineup includes Corey Hamm and Haley Simons (pianos), and Trevor Brandenburg and Darren Salyn (percussion). In their short history, the group has already amassed a distinguished list of awards and prizes, and has commissioned works for their unique instrumental combination.

2000 began with a bang for Hammerhead Consort - their first appearance at the world-renowned Winnipeg New Music Festival in February was a critical and popular success. Projects in the offing for the summer of 2000 include a recording project with Edmonton's professional choir Pro Coro Canada.



Pianist **Stéphane Lemelin** tours regularly in Canada, the United States and Europe, and has collaborated with artists such as Boris Berman, David Shiffman and the Lawrence and Muir String Quartets. He has also appeared as soloist with most of Canada's major orchestras. Stéphane Lemelin has made several compact disc recordings as a soloist and chamber musician. His recent releases include a recording of works for piano and orchestra by Saint-Saëns, Faure and Rousset with the CBC Vancouver Orchestra under Mario Bernardi.

Donna Brown (soprano), known for the floating angelic quality of her voice and the intelligent musicality of her interpretations, has worked with many of the world's leading conductors, including Sir John Eliot Gardiner, Helmuth Rilling, Carlo Maria Giulini, Wolfgang Sawallisch, Kurt Mazur and Daniel Barenboim.

She has sung in opera houses throughout the world in a variety of roles, from well-loved operas to the world premiere creation of the role of Chimene in Debussy's unfinished

opera *Rodrigue et Chimene* for the opening of the newly renovated Opéra de Lyon.

Donna Brown has also become internationally renowned as a concert recital artist, and has sung with such pianists as Michel Dalberto and Maria Joao Pires.

With over two dozen recordings to her name, Ms Brown is proud to have taken part in numerous 'first releases' such as *Rodrigue et Chimene* by Debussy/Denisov, under Kent Nagano, *Messe Solennelle* by Berlioz, under John Eliot Gardiner, and *Gitanjali* written for her voice by R Murray Schafer, under Mario Bernardi.

As a founding member of the Orford String Quartet (1965-1991) **Andrew Dawes** played over 2,000 concerts in more than 25 countries and won three Juno awards for the more than 50 recordings made by the quartet.

In recognition of his contribution to the musical life of Canada during his career, he has received many honors, including Canada Council's Molson Prize, the Chalmers National Music Award and, in 1992, the Order of Canada. Since 1992 he has been professor at the University of British Columbia. Taking a leave of absence from UBC, he played with the Tokyo String Quartet as its first violinist for the entire 1995-96 concert season, playing on a Stradivarius violin made in 1727 that had belonged to Nicolo Paganini. In May 1997 he visited China to teach and concertize.

Jacques Després has dazzled audiences for over two decades in his native Canada and the USA with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers.

Since his debut with the Montreal Symphony Orchestra in 1978, Mr Després has appeared as soloist with many other symphony orchestras. He has also shared the stage in gala concerts with internationally renowned pianists such as Radu Lupu and Lazar Berman..



Pianist **Roger Admiral** was born in Dogsnest, Ontario. His main teachers included Virginia Blaha, Peter Smith and Helmut Brauns. After undergraduate studies at the University of Western Ontario he came to Edmonton in 1988 and completed the Doctor of Music degree at the University of Alberta in 1998. In 1990 and 1993 he was awarded Johann Strauss Foundation Scholarships for Lied-duo study at the Mozarteum in Salzburg. From 1990 to 1993 Roger was a member of the Hammerhead Consort (winners of the 1992 Sir Ernest MacMillan Memorial Award.) Currently he is a member of the Kovalls Duo with Montreal percussionist Philip Hornsey.



A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as an instructor of viola and violin at the University of Alberta. Aaron recently completed a year of studies at the Universitaet Mozarteum in Salzburg, Austria, where he studied violin and viola under Thomas Riebl and Claudia Bussian with generous support from the Johann Strauss Foundation.



Performing as both violinist and violist, Aaron has appeared as a soloist and a chamber musician in concerts in Canada, the U.S. and Europe. Aaron has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada from 1992-1994 and 1996, Aaron served as concertmaster of the orchestra's trans-Canada and Japan tours.



Bobbi Jo Berry (dancer) was born in Lloydminster, Alberta, where she pursued both private dance and musical studies from an early age. She is the winner of numerous awards, trophies, medals, and scholarships for competitions in ballet, tap and jazz dance, and was selected to perform in the Alberta Ballet Company's production of Tchaikovsky's ballet, *The Nutcracker*. She is currently involved in competitive tap dancing in Edmonton and has attained a professional standing in ballet, jazz and tap dancing.

Friday 8 September

Ménage à Trio

Stéphane Lemelin, piano

Martin Riseley, violin

Tanya Prochazka, cello

with guest

Aaron Au, viola

Franz Schubert

Nocturne Op D897

Antonin Dvořák

F Minor Trio Op 65

and Robert Schumann

Piano Quartet in E Flat, Op 47

Friday 20 October

William Street, saxophone

Edmonton Saxophone Quartet

Hammerhead Consort

Roger Admiral, piano

Bobbi Jo Berry, dancer

Franco Donatoni

RASCH for Saxophone Quartet

RASCH II for Saxophone, Percussion and

Piano

Alfred Fisher

Dark Grace for Saxophone, Piano,

Percussion and Dancer

Charles Stoltz

Last Transfer for Saxophone, Two Pianos,

Percussion and Saxophone Quartet

Friday 17 November

Martin Riseley, violin

Janet Scott Hoyt, piano

John Corigliano

Sonata for Violin and Piano

Igor Stravinsky

Divertimento for Violin and Piano

Franz Schubert

Rondo in B Minor, Op 70

Friday 12 January

Jacques Despres, piano

Joseph Martin Kraus

Selections

Franz Liszt

Variations on a motive from the cantata

"Weinen, Klagen, Sorgen, Sagen" and the

"Crucifixus" from the B Minor Mass by JS

Bach

Modeste Mussorgsky

Pictures at an Exhibition

Friday 23 March

Donna Brown, soprano

Stéphane Lemelin, piano

Lieder by Franz Schubert

and Richard Strauss

Friday 30 March

Martin Riseley, violin

Andrew Dawes, violin

Aaron Au, viola

Tanya Prochazka, cello

Raphael Wallfisch, cello

Franz Schubert

String Quartet No 14 "Death and the

Maiden" D810 in D Minor

String Quintet in C Major, Op D956

7:15 p.m. pre-concert introduction

8:00 p.m. Concert

Music at Convocation Hall: MACH VII

The superb acoustics and intimate atmosphere of Convocation Hall will once again be the site of *Music at Convocation Hall*, our flagship subscription concert series. It is designed to appeal to the widest possible audience, featuring the highest in performance quality and incorporating a variety of music with an emphasis on the most revered. Now into its seventh year, MACH has attracted so large a following that we frequently have to add seats on stage and in the aisles to accommodate non-subscribers.

This season the music of Franz Schubert appears on four of our six concert programs, beginning with the first, on September 8, with *Ménage à Trio* (the whimsical title adopted by our resident piano trio of Stéphane Lemelin, piano, Martin Risseley, violin, and Tanya Prochazka, cello). Schubert's music also appears, together with that of John Corigliano and Igor Stravinsky, on the November duo recital program of Martin Risseley and pianist Janet Scott Hoyt. *Lieder* by Schubert and Richard Strauss are featured on the long-awaited recital by Stéphane Lemelin and Canadian soprano Donna Brown (this concert had to be postponed two years ago when Ms Brown was unable to complete her residency as the Music Department's Distinguished Visiting Professor). The season ends with an all-Schubert chamber music concert, when Martin Risseley and Tanya Prochazka will be joined by violinist Andrew Daves (first violinist of the now retired Orford String Quartet), violist and

In a total change of musical pace, saxophonist William Street will host a new music concert in October, which will include a recent work by former faculty member Alfred Fisher and a world premiere of a work by alumnus Charles Stoltz. Professor Street will be joined by the Edmonton Saxophone Quartet, the very popular Hammerhead Consort (Corey Hamm and Haley Simons-McCann, pianos, Trevor Brandenburg and Darren Salyn, percussion) and dancer Bobbi-Jo Berry. The other non-Schubert evening will feature our newest faculty member, Jacques Després, in a solo piano recital. Convocation Hall concert goers will remember the beautiful recital he gave here just last March.

Single ticket prices will remain at \$10/adults, \$5/students/seniors, but a subscription will reduce that already affordable price by 25% and guarantee a seat in the house. Not only that: as our repeat subscribers already know, a silver subscription ticket will admit you to any concert in Convocation Hall, should you have to miss a MACH evening. The traditional Early Bird incentive - free parking for the first 20 subscribers - will be offered again this season.

We look forward to seeing old friends and new faces in September.

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Telephone: (780)492-0601
3-82 Fine Arts Building
Department of Music

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2000 Season

music at convocation hall

University
of
Alberta



J O H A N N S E B A S T I A N B A C H

Bachfest 2000

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

A Celebration of Johann Sebastian Bach on the 250th anniversary of his death

Music critic Alex Ross, writing in The New Yorker magazine, pleaded in this Bach anniversary year: "Let's talk about him as if he were made of flesh and blood."

Bachfest 2000 at the University of Alberta intends to do just that, bringing together students and staff of the Department of Music with distinguished visiting artists such as Paul Elliott and Kimberly Marshall from the USA, the Wren Baroque Soloists and Convivium from England. Performers will talk to their audiences, lecturers will play for their listeners. Bach will be heard in the studio, in the church and on the concert stage, on solo instruments and in grand oratorio choruses.

We invite you to (re)discover Bach - not just his unfathomable gifts but his affability - during the coming months of Bachfest 2000!



21 September Thurs: 3:30 pm, 7:00 pm	National Organ Competition	University of Alberta Convocation Hall
22 September Fri: 10:00 am 1:00 pm 8:00 pm	Choral Conducting Workshop: Debra Cairns Organ Masterclass: Jeffrey Campbell Organ Concert: <i>Bach to Bashaw</i>	1-23 Fine Arts Building Convocation Hall West End Christian Ref Church
23 September Sat: 9:00 am 1:30 pm 3:30 pm 8:00 pm	Organ Masterclass: Kimberly Marshall Organ Workshop: Jacobus Kloppers Organ Workshop: Marnie Giesbrecht Organ Concert: <i>Leipzig Chorales:</i> Jeffrey Campbell	Convocation Hall The King's University College Kings': 9125 - 50 Street Robertson-Wesley United Church: 10209 - 123 St.
24 September Sun: 3:00 pm	<i>The Life and Times of JS Bach</i> Organ Concert: Kimberly Marshall	University of Alberta Convocation Hall
27 October Fri: 8:00 pm	<i>JS Bach: Missa in G BWV 236, Motet BWV 229</i> Concert for Choir and Orchestra	West End Christian Ref Church 10015 - 149 Street
6 November Mon: 7:00 pm	<i>JS Bach: Suites and Partitas</i> Concert for Strings	University of Alberta Convocation Hall
20 November Mon: 8:00 pm	Vocal Masterclass: Wren Baroque Soloists	University of Alberta Convocation Hall
22 November Wed: 10:00 am 8:00 pm	Choral Conducting Workshop: Paul Elliott Vocal Ensemble Concert: Wren Baroque Soloists	University of Alberta 1-29 Fine Arts Building Convocation Hall
24 November Fri: 10:00 am	Choral Conducting Workshop: Paul Elliott	University of Alberta 1-29 Fine Arts Building
26 November Sun: 8:00 pm	<i>JS Bach: Christmas Oratorio</i> Concert for Choir and Orchestra	Francis Winspear Centre for Music Sir Winston Churchill Square
28 November Tues: 3:00 pm	Baroque String Masterclass: Elizabeth Wallfisch	University of Alberta 1-23 Fine Arts Building
29 November Wed: 7:00 pm	Baroque String Masterclass: Elizabeth Wallfisch	University of Alberta 1-29 Fine Arts Building
30 November Thurs: 7:00 pm	Baroque String Ensemble Workshop: Convivium	University of Alberta Convocation Hall
2 December Sat: 8:00 pm	<i>JS Bach: Cello Suite No. 5, Sonata in f minor</i> Kilburn Memorial Concert: Convivium	University of Alberta Convocation Hall

Bach 2000 Organ Celebration

With visiting guest organists:

JEFFREY CAMPBELL and KIMBERLY MARSHALL

Thursday 21 September

3:30 - 6:00 pm, 7:00 - 10:00 pm: Organ Competition

Friday 22 September

10:00 - noon *Debra Cairns: Conducting Workshop*

Conducting and Interpreting Bach's motets and Lutheran Masses

An overview presentation of Bach's motet and Lutheran mass output will be followed by a demonstration of aspects of conducting and interpreting the motet "Komm, Jesu, komm" BWV 229 and Missa in G Major, BWV 236.

1:00 - 2:30 pm *Jeffrey Campbell: Organ Masterclass*

The Leipzig Chorales

8:00 pm *Bach to Bashaw: Organ Concert*

Marnie Giesbrecht, organ, Joachim Segger, piano, Tanya Prochazka, cello, Charles Stolte, saxophone. Sponsored by Orgues Letourneau

Saturday 23 September

9:00 - 11:30 am *Kimberly Marshall: Organ Workshop/Masterclass*

Buxheimer Orgelbuch to Schlick, Buchner and Scheidt, Scheidemann to Bach.

1:30 - 3:00 pm *Jacobus Kloppers: Rhetoric in the Works of JS Bach*

3:30 - 5:00 pm *Marnie Giesbrecht: Canadian Organ Music*

8:00 pm *The Leipzig Chorales of JS Bach: Organ Concert*

Jeffrey Campbell, organ, with the Robertson-Wesley United Choir, Stillman Matheson, conductor.

Sunday 24 September

3:00 pm *The Life and Times of JS Bach: Organ Concert*

Kimberly Marshall, organ. Co-sponsored by Sundays at 3

For further information, please email organ@mail.arts.ualberta.ca

Visit our web site at <http://www.ualberta.ca/MUSORG>

Or call the Department of Music at 492-9145

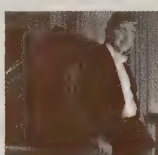
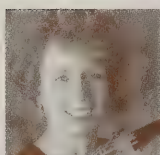
Bach for Strings

With visiting guest artists: CONVIVIVUM

ELIZABETH WALLFISCH - violin

RICHARD TUNNICLIFFE - cello, viola da gamba

PAUL NICHOLSON - harpsichord



Monday 6 November

7:00 pm *JS Bach: Suites and Partitas*

Performed by students of violin and violoncello in the Department of Music at the University of Alberta

Tuesday 28 November

3:00 - 5:00 pm: *Elizabeth Wallfisch: String Masterclass*

Wednesday 29 November

7:00 - 9:00 pm: *Elizabeth Wallfisch: String Masterclass*

Thursday 30 November

7:00 - 9:00 pm *Convivium: String Ensemble Workshop*

with the University of Alberta Academy Strings

Saturday 2 December

Kilburn Memorial Concert

8:00 pm *Convivium in Concert*

JS Bach: Cello Suite No 5

JS Bach: Sonata in f minor for violin and obligato harpsichord

Francois Couperin: Concert Royal for violin, gamba and basso continuo

Dietrich Buxtehude: Trio for violin, gamba and basso continuo

Co-sponsored by The British Council

For further information, email schooi@ualberta.ca

Visit our web site at <http://www.ualberta.ca/music>

Or call the Department of Music at 492-0601

Bach for Choir and Orchestra

With visiting guest artists
PAUL ELLIOTT, tenor

THE WREN
BAROQUE SOLOISTS



Friday 27 October

8:00 pm: *JS Bach: Missa in G major, BWV 236*
Motet "Komm, Jesu, Komm" BWV 229
Academy Strings, Concert Choir and Madrigal Singers
with student soloists
Conducted by Debra Cairns

Monday 20 November

8:00 pm *Wren Baroque Soloists: Vocal Masterclass*

Wednesday 22 November

10:00 - 11:00 am: *Paul Elliott: Choral Conducting Workshop*
8:00 pm: *Wren Baroque Soloists in concert*
Sponsored by the Edmonton Chamber Music Society

Friday 24 November

10:00 - 11:00 am: *Paul Elliott: Choral Conducting Workshop*

Sunday 26 November

8:00 pm *JS Bach: Christmas Oratorio*
Paul Elliott, tenor, as The Evangelist
Frances Jellard, soprano
Martin Elliott, baritone,
Student soloists,
Academy Strings (with assisting artists),
Concert Choir and Madrigal Singers
Conducted by Leonard Ratzlaff

For further information, email schooi@ualberta.ca
Visit our web site at <http://www.ualberta.ca/music>
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Bachfest 2000

ADVANCE TICKETS:

Department of Music

In person: 3-82 Fine Arts Building
9:30 am - noon, 1:00 - 3:30 pm Mon-Fri
By email: schooi@ualberta.ca
By phone: 780-492-0601
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Tix-on-the-Square:

In person: Main Floor, Chancery Hall
Sir Winston Churchill Square
By phone: 780-420-1757

Edmonton Chamber
Music Society

22 November concert only
By phone: 780-433-4543

TICKET PRICES:

ORGAN competition	\$10 general admission
ORGAN workshops	\$10 general admission
ORGAN masterclasses	\$10 observers
Five ORGAN workshops	\$40 package
ORGAN competition plus three ORGAN concerts	\$45/adults, \$20/students/seniors

All other workshops	Free admission
All other masterclasses	\$10 observers

Concerts:-	
22 September	\$10/adults, \$5/students/seniors
23 September	\$10/adults, \$5/students/seniors
24 September	\$12/adults, \$10/students/seniors
27 October	\$10/adults, \$5/students/seniors
6 November	\$10/adults, \$5/students/seniors
22 November	\$20/adults, \$12/students/seniors
26 November	\$17/adults, \$12/students/seniors
2 December	\$10/adults, \$5/students/seniors

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TRI BACH



Robertson-Wesley United Church

West End Christian Reformed Church
(Musica Festiva)

SOLOS DE CONCOURS à la française

Faculty Recital

featuring

Alvin Lowrey, trumpet

with

Roger Admiral, piano

Sunday, September 10, 2000 at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Intrada, H. 193 (1947)	Arthur Honegger (1892-1955)
Impromptu (1951)	Jacques Ibert (1890-1962)
Légende (1905)	Georges Enesco (1881-1955)
Rustiques (1955)	Eugène Bozza (1905-1991)
Air de bravoure (1953)	André Jolivet (1905-1974)

Intermission

Triptyque (1957) Scherzo Largo Saltarelle	Henri Tomasi (1901-1971)
Incantation, Thrène et Danse (1953) Incantation: Allegro molto Thrène: Très modéré Danse: Allegro molto	Alfred Desenclos (1912-1971)

SOLOS de CONCOURS à la française

Program Notes
by Alvin Lowrey

The Conservatoire National Supérieur de Musique de Paris (Paris Conservatory of Music) has had a long tradition of annual competitions for its students. The first such competition for trumpet was in 1835 when F.J. Dauverné [1800-1874] was Professor of Trumpet. These competitions had a profound influence in the development of solo repertoire for the newly invented valved trumpet and the cornet à piston since works of this genre were heretofore nonexistent. New works were often commissioned as imposed contest pieces.

It was J.B. Arban [1825-1889], student and successor of Dauverné, who had the most extensive influence in popularizing the cornet à piston as a solo instrument. Arban's *Grand Method for Cornet* [1870] is still the most used cornet/trumpet instruction manual worldwide.

The most famous student of Arban, Merri Franquin [1848-1934], was a second runner-up in 1874, a first runner-up in 1875, won second prize in 1876 and won first prize in 1877. Franquin eventually became Arban's successor (after J.H. Maury). It was during Franquin's tenure as Professor of Trumpet at the Paris Conservatory that Georges Enesco composed *Légende* which, in turn, is dedicated to Franquin. Enesco's *Légende* was subsequently used as a *solo de concours* at the Paris Conservatory in 1906, 1908 and 1921. It has undoubtedly been used there occasionally since then as well; it has certainly become a classic of the trumpet repertoire and is frequently a required piece for various international competitions in more recent times.

Franquin's student, Eugène Foveau [1886-1957], won first prize on cornet in 1906 and first prize on trumpet in 1907. Foveau became Professor of Trumpet and Cornet in 1925, and his student, Raymond Sabarich [1909-1966], joined him as a colleague in 1948. Eugène Bozza's *Rustiques* and Alfred Desenclos' *Incantation, Thrène et Danse* were written for and dedicated to Foveau and Sabarich jointly.

It was a young student of Sabarich who won first prize in 1951 performing a set of variations by Marcel Bitsch, and who won first prize in 1952 performing the *Incantation, Thrène et Danse* while the ink was still wet. (The Desenclos work was published the following year.) This young teenage prodigy was none other than Maurice André [b. 1933], the most recorded trumpet soloist in the world today with over 200 classical solo albums to his credit. Monsieur André became Sabarich's successor at the Paris Conservatory in 1966.

Aside from the annual Paris Conservatory competitions, there have been several international trumpet competitions that have gained prominence such as ones held in Geneva, Munich, Prague and Moscow as well as the annual student solo competitions held at International Trumpet Guild Conferences, the Ellsworth Smith Trumpet Competition and the Maurice André Trumpet Competition.

Arthur Honegger composed his *Intrada* specifically for the first international trumpet competition held at Geneva in 1947. No first prize was awarded that year; second prize went to a Belgian trumpeter, André Marchal. The next Geneva competition for trumpet was held in 1950 and was won by the French trumpeter, Roger Delmotte (a student of Foveau); and then in 1954, by Maurice André (age 21).

While André Jolivet is known for his diabolically difficult concerti for various instruments, his *Air de bravoure* (originally unaccompanied) is really a training piece which was first recorded by Roger Delmotte on an educational 45-rpm record in the early 1950s.

Parallel with Jolivet, Henri Tomasi is also known for his fiendishly difficult concerti for various instruments. The three movements of his *Triptyque* were originally from an unaccompanied set of *Six Études* (1955) which were intended to stretch the boundaries of trumpet technique as well as musical interpretation.

While the *Impromptu* by Jacques Ibert, commissioned by the Koussevitsky Foundation, was not originally intended as a competition piece, it has appeared on many international trumpet competitions and has become a favorite short recital piece.

Alvin Lowrey has served as principal trumpet of the Edmonton Symphony Orchestra since 1975. Alvin has been the trumpet soloist in the Edmonton Symphony Orchestra's annual performance of Handel's *Messiah* as well as trumpet soloist in the Edmonton Symphony Orchestra's 1992 presentation of Bach's *Cantata No. 51 for Soprano, Trumpet and Strings*. He has also performed the *Concerto for Trumpet* by Alexandra Pakhmutova in 1987 and was trumpet soloist in Dmitri Shostakovich's *Concerto for Piano, Trumpet and Orchestra* in 1990. He has been featured frequently with the Alberta Baroque Ensemble and has presented numerous recitals with local organists, Carol Otto, Marnie Giesbrecht, Bruce Wheatcroft and Jeremy Spurgeon.

In 1984, he was commissioned by the International Trumpet Guild to compile a catalogue of classical solo trumpet recordings documenting the LP-era. This extensive 1700-page project was published in 1990 by Camden House as *Lowrey's International Trumpet Discography*.

Prior to coming to Edmonton, Mr. Lowrey taught at the Universities of Illinois (Champaign-Urbana), Northern Colorado (Greeley), Western Michigan (Kalamazoo) and at Michigan State University (East Lansing). He is currently a Visiting Professor of Trumpet at the University of Alberta.

Pianist **Roger Admiral** came to Edmonton in 1988. He studied piano with Helmut Brauss and completed a Doctor of Music degree from the University of Alberta in 1998. In 1990 and 1993 he was awarded Johann Strauss Foundation scholarships enabling him to study Lied-duo playing in Salzburg (Austria).

Currently Roger is based in Edmonton and plays concerts regularly as a soloist and a chamber musician.

Upcoming Events:

September

15 Friday, 8:00 pm

Faculty and Friends

Roger Admiral, piano

Franz Schubert

Impromptu, Op 90, No 3,

Claude Debussy *Etude pour les huit*

doigts, Etude pour les Agréments,

Ce qu'a vu le vent d'Quest,

Michael Oesterle *têtes-mortes,*

Sean Ferguson *Envollee,*

Ludwig van Beethoven *Sonate für das Hammerklavier, Op 106*

17 Sunday, 2:00 pm

Alumni Recital

For further information, call 438-7020

22 Friday, 10:00 am

Bach 2000 Organ Celebration

Workshop: Bach Interpretation

with **Choral Conducting class**

of **Dr Debra Cairns.**

Fine Arts Building 1-23

For more information, call 492-9145.

22 Friday, 1:00 pm

Bach 2000 Organ Celebration

Masterclass: "The Leipzig Chorales"

with Jeffrey Campbell

Admission: \$10/auditor,

\$25/participant

22 Friday, 8:00 pm

Bach 2000 Organ Celebration

Concert: "Bach to Bashaw"

Marnie Giesbrecht, organ

Joachim Segger, piano

Tanya Prochazka, cello

Charles Stolte, saxophone

A concert of Bach and Canadian works

by Bashaw, Bédard and Kloppers

West End Christian Reformed Church

For more information, call 492-9145

23 Saturday, 9:00 am

Bach 2000 Organ Celebration

Masterclass: "Buxheimer Orgelbuch

to Schlick, Buchner and Scheidt,

Scheidemann to Bach"

with **Kimberly Marshall**

Admission: \$10/auditor,

\$25/participant

23 Saturday, 1:30 pm

Bach 2000 Organ Celebration

Workshop: "Rhetoric in the works of

JS Bach" with **Jacobus Kloppers**

The King's University College

Admission: \$10/auditor/session,

\$25/participant/session

23 Saturday, 8:00 pm

Bach 2000 Organ Celebration

Concert : "The Leipzig Chorales

of JS Bach" featuring **Jeffrey**

Campbell, organ with the Robertson-

Wesley United Choir Stillman

Matheson, conductor

Robertson Wesley United Church

For more information, call 492-9145.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our

In Recital

Kerri McGonigle, cello

Candidate for the Master of Music degree
with

Leanne Regehr, piano

Sunday, September 24 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Concerto No. 1, Op. 136 (1934)	Darius Milhaud
Nonchalant	(1892-1974)
Grave	
Joyeux	
Intermezzo (1916) (arr.1923)	Enrique Granados
From the Opera "Goyescas"	(1897-1916)
	arr. Gaspar Cassadó
Requiebros (1931)	Gaspar Cassadó
	(1897-1966)

Intermission

Sonata for Solo Violoncello, Op. 25, No. 3 (1922)	Paul Hindemith
Lebhaft, sehr markiert	(1895-1963)
Mäßig schnell, Gemächlich	
Langsam	
Labhafte Viertel	
Mäßig schnell	
Sonata, Op. 102, No. 2 (1815)	Ludwig van Beethoven
Allegro con brio	(1770-1827)
Adagio con molto sentimento d'affetto	
Allegro fugato	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms McGonigle.

Ms McGonigle is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Upcoming Events:

September

28 Thursday, 8:00 pm

Cenek Vrba, violin

Co-sponsored with Canadian Centre for Austrian and Central European Studies and the Czech Society of Arts and Sciences of Alberta

29 Friday, 8:00 pm

Doctor of Music Recital

Ayako Tsuruta, piano

Chamber music works by Ravel, Brahms and Schumann. Free admission

October

1 Sunday, 8:00 pm

Faculty Recital

Gerald Onciul, French horn

Hiromi Takahashi, oboe

Janet Scott Hoyt, piano

An evening of chamber music for horn, oboe and piano

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music
Free admission

3 Tuesday, 8:00 pm

The University of Alberta

Academy Strings

Tanya Prochazka, conductor

with the University of Alberta

Chamber Winds

Malcolm Forsyth, conductor

Program will include works by Barber, Janáček, Mozart, and Moncayo

15 Sunday, 4:00 pm

“Pipes Spectacular!” featuring Department of Music faculty and students with special guests. Program will include music for organ with bagpipes and brass, organ duets and organ solos. Co-sponsored by the Royal Canadian College of Organists. Free for RCCO members.

16 Monday, 8:00 pm

GMCC and U of A

Jazz Bands Concert

Ray Baril and Tom Dust, directors

19 Thursday, 8:00 pm

Faculty and Friends

Helmut Brauss, piano

Ludwig van Beethoven

Piano Sonatas Op. 53, 54, 57, Andante favori

20 Friday, 8:00 pm

Music at Convocation Hall

William Street, saxophone

Edmonton Saxophone Quartet

Hammerhead Consort

Roger Admiral, piano

Bobbi Jo Berry, dancer

Franco Donatoni RASCH for Saxophone

Quartet RASCH II for Saxophone,

Percussion and Piano, Alfred Fisher *Dark Grace for Saxophone, Piano, Percussion and*

Dancer, Charles Stolte Last Transfer for

Saxophone, Two Pianos, Percussion and

Saxophone Quartet

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our



*Czech Contemporaries of Mozart
and beyond...*

Visiting Artists Recital

featuring

Čenek Vrba, violin

with

Dmitri Nesterov, piano

Co-sponsored with Canadian Centre for
Austrian and Central European Studies and the
Czech Society of Arts and Sciences of Alberta

**Thursday, September 28, 2000
at 8:00 pm**



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Sonata C dur (publ. 1761)

František Benda
(1709-1786)

Sonata A Mol

Jan Křtitel Neruda
(1706-1749)

Intermission

Sonata, Op. 5

Jan Václav Hugo Voříšek
(1791-1825)

Three Pieces for Violin and Piano, Op. 17 (1900)

Josef Suk
(1874-1935)

Czech-born **Čenek J Vrba**, has been described as a "True inheritor of the Czech string tradition....violinist of a rare distinction." (Tokyo -Japan). His early musical training started at the State Conservatory of Music in the Czech Republic. While there, he won many prizes including the first place in the highly acclaimed Beethoven National Violin Competition.

After immigrating to Canada, he pursued further studies in the United States and Europe. During this time he worked with such artists as Josef Gingold and Henryk Szeryng. Winning the CBC National Radio Competition has launched his many solo recordings for CBC Radio and television.

Mr Vrba has toured extensively in recital and with various orchestras in the United States, Europe, Japan and China. He has appeared with conductors such as Kurt Mazur, Hans Graf, Franz-Paul Decker, Raphael Frubeck De Burgos, Yoel Levi and many others. His recordings have been released on the Japanese label Fontec and in North America on the Lyra and CBC Record labels.

His repertoire includes over thirty concertos, all the well known sonatas and many other compositions written especially for him by Canadian and Japanese composers.

During the 2000/2001 season Mr Vrba will perform as soloist with orchestras, chamber ensembles and in recitals in North America, Europe and Japan where one of his concerts will be under the sponsorships of UNESCO.

In 1993 Mr Vrba was honored for his contribution to the arts by the Government of Canada with the Commemorative Medal for the 125th Anniversary of Canadian Confederation. In 2000 Mr Vrba was granted The Masaryk Award. It is given by the Czechoslovak Association of Canada, and is presented by the Czech President Vaclav Havel to Canadians of Czech origin for outstanding achievement in their fields.

Čenek Jacob Vrba

Press reviews

".....Dazzling performance of the Vieuxtemps concerto no.5".

"His range of color, his subtlety of line, his gorgeous tone, and above all, his projection, were as remarkable as any buff of virtuoso violin playing could wish".
Salt Lake City, USA

".....violinist of rare distinction."

"His playing displays both sensitivity with fine nuances, and daring strength and energy, all the while staying within the structure of the music".
Tokyo, Japan

"...Čenek Vrba.... clearly at home in the music of his own background, his lyrical, passionate style of performing eminently suitable to the character of the work,..... his phrasing as plastic and fanciful as the score required."
Calgary, Canada

Dmitry Nesterov arrived on the Canadian music scene in 1992 when he became a Laureate in the first Esther Honens Calgary International Piano Competition.

Since settling in Canada with his family in 1994, Mr Nesterov has impressed audiences, critics and colleagues alike with his concert and recital work. He has appeared as soloist with the Calgary Philharmonic Orchestra, the Edmonton Symphony, the Lethbridge Symphony and the Red Deer Symphony as well as with numerous orchestras throughout Russia.

Mr Nesterov is a frequent guest at the Banff Arts Festival and the Mozart Festival in Kelowna and has collaborated with Alberta Ballet, the St. Lawrence String Quartet, New Works Calgary, flutist Patrick Gallois and pianist Jon Kimura Parker.

Mr Nesterov's 2000/2001 season includes engagements as a soloist with the Calgary Philharmonic Orchestra and Alberta Ballet and in recital with his wife, violinist Olga Kotova, with New Works Calgary and the Edmonton Chamber Music Society.

He is a graduate of the Central Music School in Moscow and the Moscow State Tchaikovsky Conservatory. He also earned a Masters of Music Performance degree from the University of Calgary.

Upcoming Events:

September

29 Friday, 8:00 pm

Doctor of Music Recital

Ayako Tsuruta, piano

Chamber music works by Ravel,
Brahms and Schumann.

Free admission

October

1 Sunday, 8:00 pm

Faculty Recital

Gerald Onciul, French horn

Hiromi Takahashi, oboe

Janet Scott Hoyt, piano

An evening of chamber music
for horn, oboe and piano

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music

Free admission

3 Tuesday, 8:00 pm

The University of Alberta

Academy Strings

Tanya Prochazka, conductor

with the University of Alberta

Chamber Winds

Malcolm Forsyth, conductor

Program will include works by Barber,
Janáček, Mozart, and Moncayo

5 Sunday, 4:00 pm

"Pipes Spectacular!" featuring

Department of Music faculty
and students with special guests.

Program will include music for
organ with bagpipes and brass, organ
duets and organ solos. Co-sponsored
by the Royal Canadian College of
Organists. Free for RCCO members.

16 Monday, 8:00 pm

GMCC and U of A

Jazz Bands Concert

Ray Baril and Tom Dust, directors

19 Thursday, 8:00 pm

Faculty and Friends

Helmut Brauss, piano

Ludwig van Beethoven

Piano Sonatas Op. 53, 54, 57,
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Edmonton Saxophone Quartet

Hammerhead Consort

Roger Admiral, piano

Bobbi Jo Berry, dancer

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Saxophone Quartet RASCH II for

Saxophone, Percussion and Piano

Alfred Fisher *Dark Grace for*

Saxophone, Piano, Percussion and

Dancer, Charles Stolte *Last Transfer*

for Saxophone, Two Pianos,

Percussion and Saxophone Quartet



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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Ayako Tsuruta, piano

Candidate for the Doctor of Music
with

Aaron Au, violin

Donald Plumb, horn

Tanya Prochazka, cello

Paul J Radosh, cello

Friday, September 29, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

- Fantasiestücke, Op.73 (1849) Robert Schumann
(1810-1856)
- I. Zart und mit Ausdruck
 - II. Lebhaft, leicht
 - III. Rasch und mit Feuer
- Paul J Radosh, cello**

- Trio in E-flat Major for Horn,
Violin and Piano, Op.40 (1865) Johannes Brahms
(1833-1897)
- I. Andante
 - II. Scherzo. Allegro
 - III. Adagio mesto
 - IV. Finale: Allegro con brio
- Aaron Au, violin
Donald Plumb, horn**

Intermission

- Trio in A Minor (1914) Maurice Ravel
(1875-1937)
- I. Modéré
 - II. Pantoum (Assez vif)
 - III. Passacaille (Très large)
 - IV. Final (Animé)
- Aaron Au, violin
Tanya Prochazka, cello**

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Tsuruta.

Ms Tsuruta is a recipient of a FS Chia PhD Scholarship and a Beryl Barns Memorial Award (Graduate).

Acknowledgment

Ayako would like to extend special thanks to all the performers tonight, Stéphane Lemelin and Janet Scott Hoyt for making this concert possible.

Born in Japan, **Ayako Tsuruta** moved to the United States in 1980. She continued her studies with Leena K Crothers at the Neighborhood Music School in New Haven. She received her Bachelor's degree from The Juilliard School and Master's from The Yale School of Music as a scholarship student of Josef Rautava and Claude Frank. Ayako has played many recitals and chamber music programs, and performed with orchestras in Europe and North America, including Alice Tully Hall in Lincoln Center. A recipient of the Winspear Fund in 1999 and 2000, she is currently a doctoral candidate, as well as a sessional instructor, at the University of Alberta, where she studied with the late Marek Jablonski. She has been selected to compete in the Third Esther Honens International Piano Competition in Calgary this year.

A native of Lethbridge, **Aaron Au** is currently a member of the first violin section of the Edmonton Symphony Orchestra as well as an instructor of violin and viola at the University of Alberta. Aaron studied violin and viola performance under Gerald Stanick and Andrew Dawes at the University of British Columbia. With the support of the Johann Strauss Foundation, Aaron studied violin and viola under Thomas Riebl and Claudia Bussan at the Universitat Mozarteum in Salzburg. Aaron has won various competitions including the 1993 CIBC National Music Festival, when he was violist of the Bridge Trio. Aaron has attended the National Youth Orchestra of Canada sessions 1992-1994 and 1996 and performed as concertmaster of trans-Canada and Japan tours.

Donald Plumb began studying horn in St. Catharines, Ontario where he played in the Niagara Symphony, the Niagara Symphony Woodwind Quintet and the St. Catharines Brass Choir, directed by Stephen Pettes. He continued his studies with Eugene Rittich at the University of Toronto and in the National Youth Orchestra of Canada 1971 - 1973. He played in the Hamilton Opera, the North York and East York Symphonies, and the Banff School of Fine Arts Opera Orchestra. Donald joined the Edmonton Symphony as Horn IV in 1973 and moved to Horn II (Assistant Principal) in 1977. He also plays Principal Horn with the Alberta Baroque Orchestra. In 1987, Donald was a founder of the Capital Brass quintet which he now manages. Donald has performed several times at the "Call of the Wild" Horn Music Festival at Cold Lake, Alberta, most recently in a recital with Ayako Tsuruta and Aaron Au.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher. Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, a chamber and freelance musician, her repertoire ranging from the Baroque period through the 20th century. She broadcasts frequently on CBC radio and regularly collaborates with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

In the last two years Ms Prochazka's concert schedule included the Complete Sonatas for Cello and Piano by Beethoven, with pianist Stéphane Lemelin, in single concert performances. As well, with Ménage à Trio, she performed the Complete String and Piano Chamber Music of Johannes Brahms. Other highlights of the recent concert season were concerto performances with the Edmonton Symphony Orchestra, Duo Recitals with Ms Tilles and Mr Israelievitch and concerts of 20th century String Quartets with the Beau Quartet of Calgary.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the university's Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2000 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" (ATMA) has received wide critical acclaim, as has the CD "Landsmal" (ARKTOS), music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz.

A versatile musicians, **Paul J Radosh** began his cello studies at the age of 10 with Sheila Laughton-Yew and Colin Ryan. He continued his studies with Tanya Prochazka at the University of Alberta where he received his BMus in Performance with distinction in 1999. During his studies, he has been a member of Edmonton Youth Orchestra, Canadian Festival of Youth Orchestras at the Banff School of Fine Arts, Academy Strings Chamber Music Ensemble, University Symphony Orchestra, Strathcona String Quartet, Ursus String Quartet, as well as the Edmonton Symphony Orchestra. A Recipient of Rotary Club Travel Scholarship, Francis Winspear Fund (ESO) and Alberta Foundation for the Arts Travel Scholarship, Paul was the principal cellist for the 1990 Academy Strings Chamber Music Ensemble European Tour. He has also participated in the 1997 World Cello Congress, directed by Mstislav Rostropovich, at St. Petersburg, Russia. Paul has also performed in many master classes given by renowned artists, including Anner Bylsma and Janos Starker. Paul is a private instructor in Edmonton and an instructor for "Messiah Strings" in Camrose. Paul "Radosz" can also be seen in *CIFRA* Hungarian Folk Music Ensemble, which tours North America giving over 30 performances and workshops every year.

Faculty Recital
featuring
Gerald Onciul, French horn
Hiromi Takahashi, oboe
Janet Scott Hoyt, piano

Sunday, October 1, 2000
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

- | | |
|--|-------------------------------|
| Sonata No. 2 for Oboe and Piano | George Frederick Handel |
| Adagio | (1685-1759) |
| Allegro | |
| Adagio | |
| Allegro | |
|
Sonatina for Oboe and Horn (1936) |
Hugo Kauder |
| Prelude | (1888-1972) |
| Fugue | |
| Melody | |
| Rondo (canon) | |
|
Trio for Oboe, Horn, and Piano, Op. 61 |
Heinrich von Herzogenberg |
| Allegretto | (1843-1900) |
| Presto | |
| Andante con moto | |
| Allegro | |

Intermission

- | | |
|---|-------------------|
| Sonata for Horn and Piano (1939) | Bernhard Heiden |
| Moderato | (b. 1910) |
| Tempo di Minuetto | |
| Rondo: Allegretto | |
|
Trio for Oboe, Horn and Piano, Op. 88 |
Carl Rienecke |
| Allegro Moderato | (1824-1910) |
| Scherzo | |
| Adagio | |
| Finale: Allegro ma non troppo | |

Gerry Onciul is presently a member of the longest-standing horn section in North America, that of the Edmonton Symphony Orchestra. The section has been together for 23 years.

A graduate of the University of Alberta, Gerry is a native Edmontonian who is a product of the Edmonton Public School program. In 1993 he was appointed Visiting Assistant Professor of Horn at the University of Alberta. He is a frequent performer at the "Call of the Wild" Horn Festival held yearly in Cold Lake, Alberta. Gerry has recently travelled to Dallas, Texas, for further studies with Greg Hustis, and was a performer at the International Horn Society Symposium at the Banff Centre in 1998.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international repute and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

Hiromi Takahashi is a freelance oboist and has appeared as a soloist in France, Sweden, and in Japan. He studied oboe with Perry W. Bauman (University of Alberta) and Marc Lifschey (San Francisco). He was a member of The National Youth Orchestra of Canada 1973-75, Canadian Chamber Orchestra 1974, and has performed with Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, Saskatoon Symphony Orchestra, Regina Symphony Orchestra, Lethbridge Symphony Orchestra, Red Deer Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Mocha Baroque. He has also been active in musical theater, such as Shakespeare Plus, LivEnt, Tommy Banks Music Ltd., and productions at the Citadel Theater. He is heard in various documentaries and films scores. He is co-founder of McDougall Concert Association which produces "Music Wednesdays at Noon" among other concert series. Mr Takahashi has taught oboe at Mount Royal College, University of Saskatchewan, Alberta College, University of Alberta, The King's University College, and Augustana University College.

Upcoming Events:

October

Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music
Free admission

3 Tuesday, 8:00 pm

The University of Alberta

Academy Strings

Tanya Prochazka, conductor

with the University of Alberta

Chamber Winds

Malcolm Forsyth, conductor

Program will include works by Barber, Janáček, Mozart, and Moncayo

15 Sunday, 4:00 pm

"Pipes Spectacular!" featuring

Department of Music faculty

and students with special guests.

Program will include music for organ with bagpipes and brass, organ duets and organ solos. Co-sponsored by the Royal Canadian College of Organists. Free for RCCO members.

16 Monday, 8:00 pm

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Piano Sonatas Op. 53, 54, 57,

Andante favori

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Roger Admiral, piano

Bobbi Jo Berry, dancer

Franco Donatoni *RASCH* for

Saxophone Quartet RASCH II for

Saxophone, Percussion and Piano

Alfred Fisher *Dark Grace* for

Saxophone, Piano, Percussion and

Dancer, Charles Stolte *Last Transfer*

for Saxophone, Two Pianos,

Percussion and Saxophone Quartet

27 Friday, 8:00 pm

BachFest 2000 Concert:

The University of Alberta

Concert Choir, Madrigal Singers,

and Academy Strings.

Debra Cairns, conductor.

Featuring Bach *Missa in G*

West End Christian Reformed Church

10015-149 Street

28 Saturday, 8:00 pm

Visiting Artists Concert

Bradyworks, a vocal and instrumental ensemble from Montreal



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, October 2, 2000 at 12:10 pm

Adagio and Allegro, Op.70 (1849)

Robert Schumann
(1810-1856)

Brock Campbell, tuba
Roger Admiral, piano

Chromatic Partita (1989)

Ruth Waston Henderson
(b. 1932)

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach
(1685-1750)

Jennifer Goodine, organ



Convocation
Hall

Arts Building, University of Alberta

**The University of Alberta
Academy Strings
Tanya Prochazka, conductor
Aaron Au, guest conductor**

**The University of Alberta
Chamber Winds
and the University Symphony Orchestra
Malcolm Forsyth, conductor**

Tuesday, October 3, 2000 at 8:00 pm



**Convocation
Hall**

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Divertimento No. 2 in B Flat, K. 125b (1772) Wolfgang Amadeus Mozart
Andante (1756-1791)
Allegro di molto
Allegro assai

Academy Strings
Aaron Au, conductor

Adagio for Strings (1938) Samuel Barber
(1910-1981)

Don Giovanni (1787) Wolfgang Amadeus Mozart
excerpts arranged for Harmoniemusik (c. 1787-1800) arr. Johann Wendt
1. Aria "Fin ch'han dal vino"
2. Duettino "Là ci darem la mano"
3. Aria "Madamina, il catalogo è questo"
4. Menuetto (sopra il teatro, da lontano)
5. Finale "Già la mensa è preparata"

The Chamber Winds
Malcolm Forsyth, conductor

Intermission

Suite for String Orchestra (1876) Leos Janáček
Moderato (1854-1928)
Adagio
Andante con moto
Presto
Adagio
Andante

Academy Strings
Tanya Prochazka, conductor

Huapango (1941) José Pablo Moncayo
(1912-1958)

University Symphony Orchestra
Malcolm Forsyth, conductor

2000-2001 University of Alberta Academy Strings
Tanya Prochazka, conductor

Violin

Kim Bertsch
Ali Boyd
Tabitha Chiu
Suin Choi
David Colwell**
Kristin Dahle
Carolina Giesbrecht**
Laura Grantham-Crosley
Lois Harder
Ken Heise
Aaron Hryciw
Cynthia Johnston
Grant Sigurdson
Carol Sperling
Monica Stabel*
Mark van Manen**
David Wong
Scott Zubot

Viola

Brianne Archer*
Emma Hooper
Diane Leung*
Sheldon Person*
Andrea Pollock
Jeremy Tusz

Cello

Simo Eng
Christal Derksen
Jeff Faragher*
Doug Millie
Mark Moran
Sarabeth Steed
Amy Tucker
Hannah Wensel

Bass

Jordan Beatty
Amanda Broda
Blake Eaton*
Mathew Stepney
Toscha Turner*

Violins:

**Concertmasters - rotating

*Section Leaders - rotating

The University Symphony Orchestra
Malcolm Forsyth, conductor

Flute

Adam Wiebe*
Sarah Bouthillier
Cassandra Lehmann

Trumpet

Neil Barton*
Leila Flowers
Sherri Twarog

Oboe

Shelly Foster*
Adam Garvin

Trombone

Megan Hodge*
Alden Lowrey
Ted Huck

Clarinet

Mark Bass*
Heidi Piepgrass
Darren Sahl

Tuba

Justin Litun*

Bassoon

Ondřej Goliáš*
Joanne Carson

Timpani

Nicholas Jacques*

Horn

Dubrena Myroon*
Marino Coco
Tammy Hoyle
Jonathan Hemphill

Percussion

Court Laslop*
Jonathan Sharek
Ruston Vuori

*principal

The Chamber Winds
Malcolm Forsyth, conductor

Oboe

Shelly Foster
Adam Garvin

Bassoon

Ondřej Goliáš
Joanne Carson

Clarinet

Mark Bass
Heidi Piepgrass

Horn

Dubrena Myroon
Marino Coco

Pipes Spectacular!

The World's Largest Organ Concert II

Co-sponsored by the

Royal Canadian College of Organists

**Sunday, October 15, 2000
at 4:00 pm**



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Hector the Hero (traditional) arr. Gayle Martin/Ian McKinnon

Brett Cousins, bagpipes

Gayle Martin, organ

Maria Zart (1512)

Arnolt Schlick
(ca. 1455-1525)

Hyo Young Park, organ

Concerto No. 5 in F Major

Cantabile

Minuet

Antonio Soler
(1729-1783)

Ondrea Fehr, organ

Gayle Martin, harpsichord

Aria

Eugene Bozza

Sara Wolowski, saxophone

Duncan Wambugu, organ

V Toccata (Symphonie No. 5)

Charles Marie Widor
(1844-1937)

Jennifer Goodine, organ

Intermission

(audience members are invited
to the gallery to see the organ)

Excerpts from Psalm 112

George Frederick Handel

No. 2 Sit Nomen Domini Benedictum

(1685-1759)

No. 4 Excelsis Super Omnes

No. 6 Suscitans a terra

Melanie Cherniwchan, soprano

Hiromi Takahashi, oboe

Tammy-Jo Mortensen, organ

Sonata in D Major, K. 381 (1772)

Wolfgang Amadeus Mozart

(Organ duet)

(1756-1791)

Allegro

Arr. Giesbrecht/Segger

Andante

Allegro molto

Duo Majoya

Marnie Giesbrecht and Joachim Segger, organists

Jig For The Feet (Totentanz) (1977-78)

William Albright

(1944-1998)

Gayle Martin, organ

Morag of

Dunvegan Set (traditional) arr. Gayle Martin/Ian McKinnon

Brett Cousins, Bagpipes

Gayle Martin, organ

Upcoming Events:

October

16 Monday, 8:00 pm

Grant MacEwan College and

University of Alberta

Jazz Bands Concert

Ray Baril and Tom Dust, directors

Music by Charlie Parker, Cole Porter,

Duke Ellington, Erroll Garner and

others

19 Thursday, 8:00 pm

Faculty and Friends

Helmut Brauss, piano

Ludwig van Beethoven

Piano Sonatas Op. 53, 54, 57,

Andante favori

20 Friday, 8:00 pm

Music at Convocation Hall

William Street, saxophone

Edmonton Saxophone Quartet

Hammerhead Consort

Roger Admiral, piano

Amber Borotsik, dancer

Franco Donatoni *RASCH for*

Saxophone Quartet RASCH II for

Saxophone, Percussion and Piano

Alfred Fisher *Dark Grace for*

Saxophone, Piano, Percussion and

Dancer, Charles Stolte Last Transfer

for Saxophone, Two Pianos,

Percussion and Saxophone Quartet

26 Thursday, 3:30 pm

Lecture with Dr Michael Spitzer,

Durham University, United Kingdom

Musical Metaphor and

Enlightenment Semiotics

Fine Arts Building 2-15

Free admission

27 Friday, 8:00 pm

BachFest 2000 Concert:

The University of Alberta

Concert Choir, Madrigal Singers,

and Academy Strings.

Debra Cairns and

Tanya Prochazka, conductors.

Featuring Bach *Concerto for Two*

Violins, *Missa in G BWV 236*, *Motet*

BWV 229 and *Schnittke Trio Sonata*

for String Orchestra

West End Christian Reformed Church

10015-149 Street

28 Saturday, 8:00 pm

Visiting Artists Concert

Bradyworks, a vocal and instrumental

ensemble from Montreal

November

3 Friday, 8:00 pm

Faculty and Friends

Béla Siki, piano

Wolfgang Amadeus Mozart *Fantasie*

in C Minor, K 396, Franz Schubert

Sonata in B-Flat Major, *Op Post*,

Robert Schumann *Carnaval*, *Op 9*

6 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music

6 Monday, 7:00 pm

BachFest 2000 Concert

The Department of Music

Faculty and Students

featuring Bach *Violin and Cello Suites*,

Sonatas and Partitas.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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(after office hours a recorded message will inform you of any changes to our schedule).

JAZZ BAND

An Evening of Big Band Jazz

**Grant MacEwan College
and University of Alberta**

Jazz Bands

**Raymond Baril and
Tom Dust, Directors**

**Monday, October 16, 2000
at 8:00 pm**



Convocation
Hall

**Arts Building
University of Alberta**



**University of Alberta
Department of Music**

Program

Dawnwood Blues Carl Strommen

Scrapple From The Apple Charlie Parker
arr. Dick Lieb

Misty Erroll Garner & Johnny Burke
arr. Jerry Nowak

Vocalist: Lorna Wildgoose

Play As You Go Lennie Niehaus

I've Got You Under My Skin Cole Porter
arr. Mark Taylor

Vocalist: Lorna Wildgoose

Give And Take Denis DiBlasio

Intermission

Front Burner Sammy Nestico

New Bossa John Moss

Willow Weep For Me Ann Ronell
Arr. Matt Harris

Vocalist: Kyla Sandulak

When You're Smiling Larry Shay & Joe Goodwin
Arr. Tom Kubis

Back Bone Thad Jones

Almost Like Being In Love Alan Lerner & Frederick Loewe
Arr. Lennie Niehaus

Vocalist: Kyla Sandulak

Long In The Tooth Frank Mantooth

Grant MacEwan College and University of Alberta Jazz Bands, 2000-2001

Jazz Band I

Raymond Baril, Director

Alto Saxophone

Adam Eccles (University of Alberta)

Marshall Tindall (University of Alberta)

Tenor Saxophone

James Morrison (Grant MacEwan College)

Eric Goluszka (University of Alberta)

Baritone Saxophone

Jessica Dyck (University of Alberta)

Trumpet

Neil Barton (University of Alberta)

Jeff Bryant (University of Alberta)

Craig McLauchlan (University of Alberta)

Sherri Twarog (University of Alberta)

Sheena Hyndman (University of Alberta)

Trombone

Alden Lowrey (University of Alberta)

Ben Tupling (Grant MacEwan College)

Anthony Bissoon (University of Alberta)

Bass Trombone

Ted Huck (University of Alberta)

Piano

Audrey Reynolds (Grant MacEwan College)

Guitar

Mel Backstrom (Grant MacEwan College)

Bass

Matt Roberts (Grant MacEwan College)

Drums

Andrew Wagantall (Grant MacEwan College)

Vocalist

Kyla Sandulak (Grant MacEwan College)

Jazz Band II

Tom Dust, Director

Alto Saxophone

Blair Grove (Grant MacEwan College)

Ryan Fraser (University of Alberta)

Tenor Saxophone

Chris Haigh (Grant MacEwan College)

Kelly O'Byrne (University of Alberta)

Baritone Saxophone

Joshua Capri (University of Alberta)

Trumpet

Jeremy Maitland (University of Alberta)

Heidi Schwonik (University of Alberta)

Ryan Findlay (University of Alberta)

Ian MacDonald (University of Alberta)

Trombone

Lori Shapka (University of Alberta)

Jean McInnis (University of Alberta)

John Benzie (University of Alberta)

Bass Trombone

Curtis Farley (University of Alberta)

Piano

Daniella Rubeling (University of Alberta)

Guitar

Kieran Wolfe (University of Alberta)

Bass

Reed Thacker (Grant MacEwan College)

Drums

Jeremy Scatter (Grant MacEwan College)

Vocalist

Lorna Wildgoose (Grant MacEwan College)

The next **Grant MacEwan College and University of Alberta Jazz Bands Concert** is on **Monday, November 27 at 8:00 pm** at John L. Haar Theatre, Grant MacEwan Community College, Jasper Place Campus. For information, please call 497-4436.

Upcoming Events:

October

19 Thursday, 8:00 pm

Faculty and Friends

Helmut Brauss, piano

Ludwig van Beethoven *Piano Sonatas*
Op. 53, 54, 57, Andante favori

20 Friday, 8:00 pm

Music at Convocation Hall

William Street, saxophone

Edmonton Saxophone Quartet

Hammerhead Consort

Roger Admiral, piano

Amber Borotsik, dancer

Franco Donatoni *RASCH for Saxophone*
Quartet RASCH II for Saxophone,
Percussion and Piano

Alfred Fisher *Dark Grace for Saxophone,*
Piano, Percussion and Dancer, Charles
Stolte Last Transfer for Saxophone, Two
Pianos, Percussion and Saxophone
Quartet

26 Thursday, 3:30 pm

Lecture with Dr Michael Spitzer,
Durham University, United Kingdom

Musical Metaphor and
Enlightenment Semiotics

Fine Arts Building 2-15

Free admission

27 Friday, 8:00 pm

BachFest 2000 Concert:

The University of Alberta

Concert Choir, Madrigal Singers,
and Academy Strings. Debra Cairns
and Tanya Prochazka, conductors.

Featuring Bach *Concerto for Two*
Violins, Missa in G BWV 236, Motet
BWV 229 and Schnittke Trio Sonata
for String Orchestra

West End Christian Reformed Church
10015-149 Street

28 Saturday, 8:00 pm

Visiting Artists Concert

Bradyworks, a vocal and instrumental
ensemble from Montreal

November

3 Friday, 8:00 pm

Faculty and Friends

Béla Siki, piano

Wolfgang Amadeus Mozart *Fantasie in*
C Minor, K 396, Franz Schubert *Sonata*
in B-Flat Major, Op Post, Robert
Schumann *Carnaval, Op 9*

6 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students
from the Department of Music

6 Monday, 7:00 pm

BachFest 2000 Concert

The Department of Music

Faculty and Students

featuring Bach *Violin and Cello Suites*,
Sonatas and Partitas.

8 Wednesday, 8:00 pm

Faculty and Friends

Shelley Younge, flute

Nora Bumanis, harp

Allison Storochuk, clarinet

Alycia Au and Diane New, violins

Aaron Au, viola

Tanya Prochazka, cello

Heitor Villa-Lobos *Bacchianos*
Brasileiras Choro No. 4 for Flute and
Clarinet, Ludwig van Beethoven
Trio for Flute, Violin and Viola, Op.21,
Maurice Ravel *Introduction and Allegro*
for Flute, Clarinet, Harp and String
Quartet; Heather Schmidt
Trio for Flute, Harp and Viola

Unless otherwise indicated:

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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notice. Please call 492-0601 to confirm concerts (after office hours a
recorded message will inform you of any changes to our schedule).



FACULTY *& friends*

Helmut Brauss, piano

Thursday, October 19, 2000
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Major works for solo piano of 1804

by

Ludwig van Beethoven

(1770-1827)

Sonata in F Major, Op. 54

In Tempo d'un Menuetto

Allegretto (dolce)

Sonata in C Major, Op. 53 (Waldstein Sonata)

Allegro con brio

INTRODUZIONE - Adagio molto

RONDO - Allegretto moderato

Intermission

Andante favori, F Major (originally intended as the
middle movement of Op. 53)

Sonata in F Minor, Op. 57 (Appassionata)

Allegro assai

Andante con moto

Allegro ma non troppo

Program Notes

On August 26, 1804 Beethoven offered the publisher Breitkopf und Härtel the Oratorio "Christus am Ölberg", the "Eroica" Symphony, the Triple Concerto and the Piano Sonatas Op. 53, Op. 54 and Op. 57 for 2000 florins, because "I want a speedy edition made of my works". This shows that the year 1804 was a remarkable one, although gestation periods for his works

generally were quite long. Sketches for instance for the first and last movements of the Sonata Op. 53 are found already in the earlier "Eroica sketch book", while sketches of the Op. 57 Sonata can be traced in the "Leonore sketch book".

The "Andante favori" was originally to be the second movement of the Waldstein Sonata. But according to Ferdinand Ries (as quoted by Thayer), "a friend of Beethoven said to him, that the sonata was too long, for which he was terribly taken to task by the composer". However, Beethoven changed his mind after all and replaced the Andante with a declamatory INTRODUZIONE, which as an anacrusis to the last movement could not have been chosen better. Thus Op. 53 inadvertently became a "two-movement" sonata with a substantial emotional link between the two extended fast movements. In this context it is perhaps meaningful to note that Op. 54, too, is cast in two movements, whereby the first in its contrasting declamatory diction already points to later sonatas like Op. 101 or Op. 109, while the second is in a continuous motion similar to the last movement of Op. 57. However, here the double indication "dolce" in the beginning insinuates a deeper characterization than a simply virtuosic "perpetuum mobile".

The expansive corner movements of the Waldstein Sonata are conceived in a quasi "apollonian" style - classically well proportioned, consisting mostly of transparent, linear, figurative patterns, encompassing the complete range of the piano available to Beethoven at that time. The sonata movement form including the repeat of the exposition in the first movement, and the clear rondo form with an extended, pianistically brilliant Coda in the last are conventional in design, although on a very large scale.

By contrast the style of Op. 57 could be called "dionysian" - a continuous motion with striking dynamic contrasts, powerful climaxes and emotional outbursts in the two outer movements, calmed only by the introspective Variations of the second. Beethoven strengthens the continuity of the powerful 12/8 pulse in the first movement by omitting the usual repeat of the exposition, and intensifies the relentless surging in the last by repeating the recapitulation together with the development section, as in Op. 54. The subsequent Coda is filled with a maximum outburst of emotion. One has no trouble in believing the story reported by Ries, that Beethoven on one of his usual "nature walks" around Döbling was constantly humming and howling up and down, only to explain afterwards, he now had found the theme for the last movement.

(Helmut Brauss)

Helmut Brauss received his early musical training in Europe. Inspired by mentors like Elly Ney, Hans Ehlers and Edwin Fischer he developed an intense affinity with the great European interpretative tradition. It naturally follows that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers.

The artist has shown his extraordinary pianistic ability and stylistic versatility in many recitals, chamber music concerts, appearances as soloist with orchestra and radio broadcasts throughout Central Europe, North America and Asia.

Once called "a poet of the piano" by a leading critic in Munich, he has eight recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzer, Poulenc and Khatchaturian, including a CD released by the Canadian Arktos label.

The character of his interpretations cannot be categorized; many critics find his pianistic artistry free of any modernistic tendencies, but filled with individual expression and authentic identification with the music he plays. He is also committed to the music of our time. The prolific Canadian composer, Malcolm Forsyth, has written several works especially for him. He premiered them under the auspices of the Canadian Broadcasting Corporation - including a Piano Concerto performed with the Edmonton Symphony Orchestra and recorded live by CBC. He has also written a book on the piano music of Max Regér, published by the Alberta University Press.

After retiring as Professor of Music at the University of Alberta in Edmonton after 25 years, Helmut Brauss - before returning to Canada - served as Professor of Music at the Musashino Ongaku Daigaku in Tokyo from 1996 to 1999, where he had already been teaching as a guest professor intermittently over a period of 15 years. As a pedagogue he is increasingly sharing his experience of the concert stage in master classes on various continents, most recently at the Algonquin International Music Institute in Ontario, Canada and the Aria International Summer Academy in London, Ontario.

EDMONTON THE ART GALLERY



University
of
Alberta



music **at convocation** **hall**

William H Street, saxophone
Roger Admiral, piano
Amber Borotsik, dancer
with
The Edmonton Saxophone Quartet
The Hammerhead Consort

Friday, October 20, 2000

7:15 pm *Pre-Concert Introduction*
by **Deanna Davis**
Main floor, Convocation Hall

8:00 pm *Concert*



**Convocation
Hall**

**Arts Building
University of Alberta**

Program

Quartet (1979)

Seymour Barab

- I. Allegro moderato, with Mozartean elegance
- II. Andante maestoso
- III. Presto

(b. 1921)

The Edmonton Saxophone Quartet

William H Street

Charles Stolte

Rosemarie Macdonald

Jeffrey Anderson

Rasch (1990)

Franco Donatoni

(1927-2000)

The Edmonton Saxophone Quartet

Two Tableaux from the life of Isolde for saxophone,
piano, two percussion and dancer (2000)*

Alfred Joel Fisher

I Isolde's Tango

(b. 1942)

II The Truth about Isolde's Death

Roger Admiral, piano

Amber Borotsik, dancer

Trevor Brandenburg, percussion

Darren Salyn, percussion

William H Street, alto saxophone

Intermission

Rasch II (1995)

Franco Donatoni

For saxophone quartet, piano, two percussion

Corey Hamm, conductor

The Edmonton Saxophone Quartet

William H Street

Charles Stolte

Rosemarie Macdonald

Jeffrey Anderson

Roger Admiral, piano

Trevor Brandenburg, percussion

*Commissioned by the Canadian Broadcasting Corporation, premiere performance.

Last Transfer (2000)

For saxophone quartet, two pianos and two percussion

Charles Stolte

(b.1969)

- I Pins and Needles
- II Fear of Business
- III Hammer and Tongs
- IV Building Accord

The Edmonton Saxophone Quartet

The Hammerhead Consort

with **Roger Admiral**, piano



CBC Radio Two will share tonight's concert with the rest of Canada through a broadcast on the program "Two New Hours" with host Larry Lake. You can listen to "Two New Hours" every Sunday night at 10:00 p.m. on CBC Radio Two, 90.9 FM in Edmonton.

Program Notes

Two Tableaux on the Life of Isolde

Alto Saxophone, Piano, Percussion (2), and Optional Dancer

Isolde is not a character with whom the listener "identifies." We weep for Violetta and Butterfly but our response to Isolde is never more personal than "astonishment." In this music, I pierce Wagner's toxic inflation, recontextualizing character and music to produce another Isolde entirely. The primary image of the first movement is that of Isolde as Cabaret Dancer and Seductress. A tapestry of strands of tango tinged with allusions to 50's Latin pop is woven. With Wagner's platinum smash "love-death" music ever threatening to impose vulgarity on wit, the music is pushed toward dissimulation. The process is complete in the second movement. Isolde is reduced to her musical essence; an F followed by an E. She is dying her real death. She does not die of passion but of loneliness. A transmuted "love-death," now intimate and comforting, returns. The way is cleared. Isolde too is worthy of tears.

Alfred Fisher

Last Transfer. This 14 minute new work for a very unique combination of instruments is in four movements played without break, focusing the building of energy through the first two movements into a dense, short, loud and furiously fast middle movement, the whole work capped by a boisterous and exhilarating final movement. Featured prominently in the texture are the mood and drive of a rock and roll drum kit and substantial use of honky-tonk piano. The inspiration for this work is overtly rock and roll while its techniques and formal considerations are covertly contemporary classical. Hocketed figures abound, interspersed with the glorious "wall of sound" capabilities of the two groups together at *fortissimo* and mixed with the extraordinary variety of colours, textures, timbres and combinations that these two groups of instruments are capable of producing. It is generally an extroverted work with excitement and energy. It is a good balance of the best of rock and the best of serious music: music that moves the body, the mind and, through these, the heart.

Charles Stolte

William Street, soprano saxophone, has earned world-wide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of Tre Vie, Concerto for Saxophone and Orchestra by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of Hello! Mr. Sax, ou les Parametres du Saxophone (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the Méthode d'Etude de Saxophone, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr. Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the Certificat d'Aptitude de Saxophone, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L. Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr. Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Amber Borotsik is a third year BFA student in the Department of Drama at the University of Alberta. She will be on stage in the upcoming Studio Theatre production of "Cosi" at the Timms Centre.

Pianist **Roger Admiral** came to Edmonton in 1988. He studied piano with Helmut Brauss and completed a Doctor of Music degree from the University of Alberta in 1998. In 1990 and 1993 he was awarded Johann Strauss Foundation scholarships enabling him to study Lied-duo playing in Salzburg (Austria). Currently Roger is based in Edmonton and plays concerts regularly as a soloist and a chamber musician.

The **Edmonton Saxophone Quartet** has been performing in Alberta for the past five years, striking a pleasing balance championing new works for saxophone quartet with creative interpretations of more traditional music. Their immediate musicality and warm stage presence have delighted and excited ears in expected (and some unexpected) places and they have taken a prominent place in Edmonton's cultural life. Their future plans include a tour of Western Canada and an upcoming recording project. The members of the Edmonton Saxophone Quartet are: **William H Street (soprano saxophone)**, **Charles Stolte (alto saxophone)**, **Rosemarie Macdonald (tenor saxophone)**, **Jeffrey Anderson (baritone saxophone)**.

The Hammerhead Consort is a two-piano, two percussion ensemble formed in 1990, and shortly thereafter won the 1991 CBC National Music Competition. Their lineup includes **Corey Hamm** and **Haley Simons (pianos)**, and **Trevor Brandenburg** and **Darren Salyn (percussion)**. In their short history, the group has already amassed a distinguished list of awards and prizes, and has commissioned works for their unique instrumental combination.

2000 began with a bang for Hammerhead Consort - their first appearance at the world-renowned Winnipeg New Music Festival in February was a critical and popular success as was their tour of Poland sponsored by Polish Radio and the Canada Council.

The CLASSICS



Classic Examples

Mon to Wed from 6 to 8 PM, Thur from 6-8:30 PM

Saturday & Sunday Breakfast

Sat from 6 to 9 AM and Sun from 7 to 9 AM

Crescendo

Wed from 8 to 10 PM

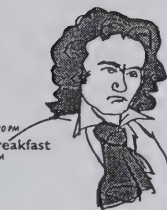
• Bel Canto

Sun from 8 to 10 PM

Music for a Sunday Night

Sun from 10:30 PM to 1 AM

Hear a world of difference!



"Music is well said to be
the speech of angels."
Thomas Carlyle (1795-1881)

94.9
FM



THE
EDMONTON ART GALLERY



GOURMET



GOODIES

Upcoming Events:

26 Thursday, 3:30 pm
Lecture with **Dr Michael Spitzer**,
Durham University, United Kingdom
*Musical Metaphor and
Enlightenment Semiotics*
Fine Arts Building 2-15
Free admission

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Concert Choir, Madrigal Singers,
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Debra Cairns and
Tanya Prochazka, conductors.
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Violins, Missa in G BWV 236, Motet
BWV 229* and Schnittke *Trio Sonata
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Sonata in B-Flat Major, Op Post,
Robert Schumann *Carnaval, Op 9*

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The Department of Music
Faculty and Students
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Nora Bumanis, harp
Allison Storochuk, clarinet
Alycia Au and Diane New, violins
Aaron Au, viola
Tanya Prochazka, cello
Heitor Villa-Lobos *Bacchianos
Brasileiras Choro No. 4 for Flute and
Clarinet*, Ludwig van Beethoven
Trio for Flute, Violin and Viola, Op.21,
Maurice Ravel *Introduction and
Allegro for Flute, Clarinet, Harp and
String Quartet*; Heather Schmidt
Trio for Flute, Harp and Viola

17 Friday, 8:00 pm
Music at Convocation Hall
Martin Riseley, violin
Janet Scott Hoyt, piano
John Corigliano *Sonata for Violin and
Piano*, Igor Stravinsky *Divertimento
for Violin and Piano*, Franz Schubert
Rondo in B Minor, Op 70

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building

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University
of
Alberta

BachFest 2000

The University of Alberta

Concert Choir

Madrigal Singers

Academy Strings

**Debra Cairns and Tanya Prochazka,
conductors**

Friday, October 27, 2000 at 8:00 pm

West End Christian Reformed Church

Program

Concerto in D Minor, BWV 1043,

Double Violin Concerto

Vivace

Johann Sebastian Bach

(1685-1750)

Sheldon Person, Carolina Giesbrecht

Largo, ma non tanto

Carolina Giesbrecht, David Colwell

Allegro

David Colwell, Mark van Manen

Trio-Sonate (1986)

Alfred Schnittke

Arranged for String Orchestra by Yuri Bashmet

(1934-1998)

Moderato

Adagio

Tanya Prochazka, conductor

Intermission

Komm, Jesu, Komm, BWV 229

Johann Sebastian Bach

Soloists:

Michelle Foster and Judith Fulcher, oboe

Adam Garvin, English horn

Ondřej Goliáš, bassoon

Continuo (Alternating): Mathew Stepney and Blake Eaton, bass

Missa in G, BWV 236

Johann Sebastian Bach

Soloists:

Catharine Kubash, soprano

Shannon Markovich, alto

Duncan Wambugu, tenor

John Giffen, bass

David Colwell, Mark van Manen,

and Carolina Giesbrecht, violin

Diane Leung, viola

Michele Foster and Adam Garvin, oboe

Continuo: Jeff Faragher, cello

Toscha Turner, bass

Jennifer Goodine, organ

Debra Cairns, conductor

Komm, Jesu, Komm

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg, die Wahrheit und
das Leben.

Chorale

Drauf schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt der wahre Weg
zum Leben.

Missa in G

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

Gratias

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Domine Deus

Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis

Come, Jesu, come, my flesh is weary,
my strength is fading more and more,
and I long for thy peace;
the bitter path is too hard for me!
Come, come, I will yield myself to thee.
Thou art the way, the truth and the life.

Chorale

I give myself into thy hands,
and bid goodnight to you, oh world!
Though the course of my life hastens to its
end, the spirit is truly ready.
Let it dwell with its creator,
since Jesus is and ever shall be the true way
to life.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Glory be to God in the highest.
And on earth peace
to all of good will.
We praise Thee.
We bless Thee.
We adore Thee.
We glorify Thee.

We give Thee thanks
for Thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only-begotten Son.

Lord God, Lamb of God, Son of the Father.
Who taketh away the sins of the world,
have mercy upon us.
Who taketh away the sins of the world,
receive our prayer.
Who sitteth at the right hand of the Father,
have mercy upon us

Quoniam

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

For Thou alone art holy.

Thou alone art Lord.

Thou alone art most high, Jesus Christ

Cum Sancto

Cum Sancto Spiritu,

in gloria Dei Patris.

Amen.

Together with the Holy Ghost, in the glory
of God the Father.

Amen.

The University of Alberta Concert Choir, 2000-2001

Debra Cairns, conductor

David Zawatzky, assistant conductor

Megan Miller, accompanist

Soprano I

Kathleen Chantal Cooper

Aynsley Crouse

Megan Hall

Julie Ingraham

Liesel Knall

Christy McColl

Christina Schmolke

Suzanne Sharp

Jen Venance

Caitlin Wells

Kym White

Soprano II

Annique Comeau

Erin Currie

Heather Davidson

Eva Fedunyk

Maria Holub

Sara King

Ariane Maisonneuve

Tracy Preston

Lindsay Schneider

Lindsey Sikora

I-Funn Elizabeth Yu

Alto I

Tomoe Aoki

Emily Chiang

Lisa Eshpeter

Ondrea Fehr

Renna Hoang

Katherine King

Stephanie Kwan

Teresa LaRocque Walker

Meredith McEwen

Annalise Mikulin

Megan Miller

Kristine Nielsen

Catharine Reed

Danielle Salmon

Katy Yachimec

Katya Yushckenko

Alto II

Lisa Brownie

Rebecca Carter

Morghan Elliot

Megan Faulkner

Jacelyn Jagessar

Elizabeth Keeler

Guylaine Lefebvre-Maunder

Marie-Josée Ouimet

Tenor

James Andrews

Andrew Bore

Richard Cui

Raymond Hansen

William McBeath

Craig McLaughlan

Michael Pack

David Sawatzky

David Ward

Erin Waugh

Baritone/Bass

Shawn Ahmad

Scott Campbell

John Cooke

Ian Craig

Rob Curtis

James Gifford

Percy Graham

Steven Greenfield

Armin Grundmann

Todd Keeler

Peter Leoni

Jeff Lynch

Richard Reimer

Kevin Semenjuk

Davin Swenson

Andrew Switzer

Michael Wiens

The University of Alberta Madrigal Singers, 2000-2001
Leonard Ratzlaff, conductor
Ardelle Ries, choral assistant

Soprano

Gillian Brinston
Ebony Chapman
Tracy Fehr
Megan Hall
Jessica Heine
Tanis Holt
Melanie Konynenberg
Catherine Kubash
Karen Nell
Carmen Ouellette
Casey Peden
Ardelle Ries
Jorgianne Talbot

Tenor

Owen Borstad
Jonathan Dueck
CD Saint
David Sawatzky
Jason Summach
Duncan Wambugu
Dale Zielke

Alto

Liana Bob
Amber Chapman
Deanna Davis
Annette Feist
Lesley Anne Foster
Mona Huedepohl
Michelle Kennedy
Lisa Lorenzino
Shannon Markovich
Gayle Martin
Kimberly Nikkel
Benila Ninan
Toscha Turner

Bass

Christian Bérubé
Mark Cahoon
Kevin Gagnon
Chris Giffen
John Giffen
Joel Harder
Sam Hudson
Paul Kemp
Curtis Knecht
Michael Kurschat
Matt Ogle
Vaughn Roste

The University of Alberta Academy Strings, 2000-2001
Tanya Prochazka, conductor

Violin

Kim Bertsch
Ali Boyd
Tabitha Chiu
Suin Choi
David Colwell*
Kristin Dahle
Carolina Giesbrecht*
Laura Grantham-Crosley
Lois Harder
Ken Heise
Aaron Hryciw
Cynthia Johnston
Grant Sigurdson
Carol Sperling
Monica Stabel**
Mark van Manen*
David Wong
Scott Zubot

Viola

Brianne Archer**
Emma Hooper
Diane Leung**
Sheldon Person**
Andrea Pollock
Jeremy Tusz

Cello

Simo Eng
Christal Derksen
Jeff Faragher**
Doug Millie
Mark Moran
Sarabeth Steed
Amy Tucker**
Hannah Wensel

Bass

Jordan Beatty
Amanda Broda
Blake Eaton**
Mathew Stepney
Toscha Turner**

*Concertmasters (violins) - rotating

**Section Leaders - rotating



University
of
Alberta

MUSIC 259 - RECITAL

program

- | | |
|-------------------------------------|-----------------|
| 1. Trio for Bassoon, Violin & Cello | Ondrej Golias |
| 2. Clarity on the Verge | Jason Summach |
| 3. Flora Macdonald | Steve Rogers |
| 4. Q & A | Chad Macdonnell |
| 5. Egy Tanulmány | Jeremy Tusz |
| 6. Procession of the Progression | Robin Leicht |
| 7. Rhiannon's Song | Jeff Faragher |
| 8. In the life of... | Dayle Roberston |
| 9. Fugue | Aaron Goos |
| 10. Midnight Ride | Sara King |

FACULTY *friends*

Béla Siki, piano

Friday, November 3, 2000
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Fantasie in C Minor, K 396 (1782) Wolfgang Amadeus Mozart
(1756-1791)

Sonata in B-Flat Major,
Op. Posthumus (1828) Franz Schubert
Molto moderato (1797-1828)
Andante sostenuto
Scherzo - Allegro vivace con delicatezza
Allegro, ma non troppo

Intermission

Carnaval, Op. 9 (1833-35) Robert Schumann
(Scènes mignonnes sur quatre notes) (1810-1856)
Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillons
A.S.C.H.-S.C.H.A. (Lettres dansantes)
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Columbine
Valse Allemande - Intemezzo: Paganini
Aveu
Promenade
Pause
Marche des Davidsbündler contre les Philistins

In a career spanning over 50 years - he made his first public appearance at age 16 in Budapest - **Bela Siki** has earned an enviable place among international pianists of our day. For the past 30 years he has toured Europe every year, Australia and New Zealand eight times, South America and South Africa twice. Born in Budapest, he moved to Geneva, Switzerland in 1947 and the year after, in 1948, he won one of the most prestigious competitions, the Concours International d'Exécution Musicale in Geneva, a distinction that opened for him a distinguished international career. He has been a regular soloist with the world's most respected symphony orchestras, such as the London Philharmonic, the British Broadcasting Corporation Orchestra, the Halle Orchestra, the Concertgebouw, l'Orchestre de la Suisse Romande, the National Orchestra of Madrid, the Sydney Symphony and the Tokyo Philharmonic, with conductors such as Ernest Ansermet, Sir John Barbirolli, Sir Adrian Boult and Paul Kleczky. His recordings have been issued by Columbia, Vox and Precision Records. He is frequently invited to be a member of the juries at international competitions, especially Leeds, where he has served six consecutive times.

His teachers have included Ernest von Dohnanyi and Dinu Lipatti.

Since his retirement from the University of Washington, he remains active both as a performer and teacher. Since 1993 he has toured Japan, South Africa and Europe. As part of his European tours he has given master classes at his Alma Maters, the Franz Liszt Academy in Budapest and the Dohnanyi School of Music in Veszprem (Hungary). His most recent European tour included recitals in Spain, Switzerland and Germany. He has been a member of the New Orleans International Competition as well as the Concours International d'Exécution Musicale, that year named after Benedetti Michelangeli, the first winner (Bela Siki was the fourth winner) in Geneva. In February 1998 he was on the jury of the Maria Callas Piano Competition in Athens, Greece. In the Fall of 1998, he was unexpectedly called up for active service at the School of Music, University of Washington. His biography appears in the Groves Dictionary of Music.

Upcoming Events:

6 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music

6 Monday, 8:00 pm

BachFest 2000 Concert

The University of Alberta Strings

present **EXTRAVABACH**

featuring Bach *Violin and Cello Suites, Sonatas and Partitas.*

8 Wednesday, 8:00 pm

Faculty and Friends

Shelley Younge, flute

Nora Bumanis, harp

Allison Storochuk, clarinet

Alycia Au and Diane New, violins

Aaron Au, viola

Tanya Prochazka, cello

Heitor Villa-Lobos *Bacchianos*

Brasileiras Choro No. 4 for Flute and

Clarinet, Ludwig van Beethoven

Trio for Flute, Violin and Viola, Op.21,

Maurice Ravel *Introduction and Allegro*

for Flute, Clarinet, Harp and String

Quartet; Heather Schmidt

Trio for Flute, Harp and Viola

17 Friday, 8:00 pm

Music at Convocation Hall

Martin Riseley, violin

Janet Scott Hoyt, piano

John Corigliano *Sonata for Violin and*

Piano, Igor Stravinsky Divertimento for

Violin and Piano, Franz Schubert

Rondo in B Minor, Op 70

19 Sunday, 3:00 pm

Faculty Recital

The Bohemian Cello

Tanya Prochazka, cello

with **Milton Schlosser, piano**

Featuring works by Dvořák, Martinu

and Janáček

20 Monday, 8:00 pm

BachFest 2000

Public Vocal Masterclass

with **Wren Baroque Soloists**

Admission: \$10

21 Tuesday, 8:00 pm

The University of Alberta

Symphonic Wind Ensemble

Fordyce Pier, director

24 Friday, 8:00 pm

Faculty and Friends

Ensemble Contemporain

de Montréal

New Music Concert

26 Sunday, 8:00 pm

BachFest 2000 Concert

On stage at the Winspear

Bach Christmas Oratorio

Paul Elliot, Evangelist

The University of Alberta

Academy Strings, Concert Choir,

Madrigal Singers and Assisting Artists

Leonard Ratzlaff, conductor

Admission: \$17/adult, \$12/student/senior

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University
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University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, November 6, 2000 at 12:10 pm

Concerto in C Minor (c. 1717)

Allegro moderato

Adagio

Allegro

Alessandro Marcello

(1684-1750)

Neil Barton, trumpet

Judy Loewen, piano

Concerto (1949)

Andante - Allegro

Final - Giration

Henri Tomasi

(1901-1971)

Kris Covlin, alto saxophone

Roger Admiral, piano



Convocation
Hall

Arts Building, University of Alberta



University
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BACHFEST 2000 CONCERT

EXTRAVABACH

**Monday, November 6, 2000
at 8:00 pm**



Convocation
Hall

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University of Alberta
Department of Music

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and Partitas
Solo Cello Suite, in Cello
and Viola form
Lute Suites for Guitar
Viola Da Gamba Sonatas
for Bass and Piano*



Admission: \$10/adult, \$5/student/senior

For information, contact the Department of Music,
Fine Arts Building 3-82, Telephone: 492-0601

Tax deductible donations to the Department of
Music String Masterclass Fund gratefully received
and for more information, please call 492-9410

FACULTY *friends*

Shelley Younge, flute

Nora Bumanis, harp

Allison Storochnik, clarinet

Alycia Au and Diane New, violins

Aaron Au, viola

Tanya Prochazka, cello

Wednesday, November 8, 2000
at 8:00 pm



Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Serenade for Flute, Violin

and Viola, Op. 25 (c.1795)

Ludwig van Beethoven

(1770-1827)

Entrata

Allegro molto

Andante con variazioni

Allegro scherzando e vivace

Adagio

Allegro vivace e disinvolto

Alycia Au, violin

Aaron Au, viola

Shelley Younge, flute

Choros No. 2 for Flute and Clarinet (1924)

Heitor Villa-Lobos

(1887-1959)

Shelley Younge, flute

Alison Storochnik, clarinet

Intermission

Trio for Flute, Viola and Harp (1999)

Heather Schmidt

I. Lento

(b. 1974)

II. Allegro

Nora Bumanis, harp

Shelley Younge, flute

Aaron Au, viola

Introduction et Allegro (1906)

Maurice Ravel

(1875-1937)

Nora Bumanis, harp

Shelley Younge, flute

Alison Storochnik, clarinet

Aaron Au, viola

Alycia Au and Diane New, violin

Tanya Prochazka, cello

A native of Lethbridge, **Aaron Au** is currently a member of the first violin section of the Edmonton Symphony Orchestra as well as an instructor of violin and viola at the University of Alberta. Aaron studied violin and viola performance under Gerald Stanick and Andrew Dawes at the University of British Columbia. With the support of the Johann Strauss Foundation, Aaron studied violin and viola under Thomas Riebl and Claudia Bussian at the Universität Mozarteum in Salzburg. Aaron has won various competitions including the 1993 CIBC National Music Festival, when he was violist of the Bridge Trio. Aaron has attended the National Youth Orchestra of Canada sessions 1992-1994 and 1996 and performed as concertmaster of trans-Canada and Japan tours.

Alycia Au is currently studying with Andrew Dawes at the University of British Columbia in a Bachelor of Violin Performance degree. She has seen much success as soloist, chamber musician and orchestral player. Alycia has won many competitions at the local and provincial level and has been featured as soloist with the UBC Symphony Orchestra, National Arts Centre and the Edmonton Symphony Orchestra. Alycia was the violinist of the Bridge Trio, who won the 1993 CIBC National Music Festival and then went on to record for CBC's regional broadcast. She has also had the opportunity to travel three years with the National Youth Orchestra of Canada and presently serves as the concertmaster of the UBC Symphony Orchestra. Outside of music, Alycia enjoys a wide variety of sports. She participates in intramural soccer, futsal and Storm the Wall teams at UBC, and has recently begun to play ice hockey.

Nora Bumanis has been Principal Harpist in the Edmonton Symphony Orchestra since 1979, during which time she has performed with such conductors as Andrew Davis, Raymond Leppard and Franz-Paul Decker, and soloists such as Luciano Pavarotti, Mstislav Rostropovich and Pinchas Zukerman. As harp soloist she has given recitals in Toronto, Ottawa, Vancouver, Seattle and Mexico City, to name a few. In addition there have been numerous chamber music performances on the Canadian Broadcasting major repertoire with international artists.

A major part of her chamber music activity has been as founding member of Canada's only harp duo, the Paragon Duo. The Duo has received critical acclaim in presentations with orchestras from coast to coast. Their three CDs include several works specially commissioned for them, by composers Malcolm Forsyth, John Estacio and Howard Cable plus the concerto of Marjan Mozetich, *Passion of Angels*, with Mario Bernardi conducting the CBC Vancouver Orchestra, a complete CD of works by JS Bach arranged for harp duo will be released next January.

Ms. Bumanis is active as a teacher, having been on the teaching faculties of the University of Alberta and Alberta College for many years, and more recently The King's University College. In spring 2000 she was once again invited to join the faculty of the International Festival of Youth Orchestras at the Banff Centre, Alberta.

Diane New is presently principal second violin of the Edmonton Symphony Orchestra. She has been concertmaster of the Arden Ensemble (St Albert), the Canadian Touring Company of the "Phantom of the Opera" as well as the Edmonton and National Youth Orchestras.

Highly regarded as a chamber musician, Diane has been featured in such series as the University of Alberta's "Encounters" and the Edmonton New Music Festival. The Debut String Quartet, of which she is a member, was Canada's first finalist in the Banff International String Quartet Competition. She began to study violin at the age of three and joined the Edmonton Symphony Orchestra when she was only 18. She has been an active member of Edmonton's musical community ever since.


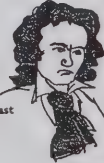
Allison M Storochuk has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. Currently Professor of Clarinet at the University of Alberta, Allison teaches Woodwind Techniques and formerly taught the Non-Music Major Private Lesson Program at Northwestern University. Her major teachers include Russell Dagon (Northwestern University/ Principal Clarinet of Milwaukee Symphony Orchestra), Dennis Prime (University of Alberta/ Northwestern University), and Robert Spring (Arizona State University). Allison has been the recipient of numerous scholarships and awards. As a winner of the 1998 Johann Strauss Scholarship Award for the Advanced Study of Music in Austria, she studied at the Mozarteum in Salzburg with Alfred Prinz (Vienna Philharmonic Orchestra/ University of Music in Vienna) and Alois Brandhofer (Mozarteum/ Solo clarinetist of the Vienna Symphonic Orchestra and the Berlin Philharmonic Orchestra). Allison has received other coaching from Lawrie Bloom (Northwestern University/ Chicago Symphony Orchestra) and Wolfgang Meyer (The Domaine Forget Academy of Music and Dance/ Recording Artist). She performs frequently with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble. Allison was invited to perform at the International ClarinetFest in Ostend, Belgium in July of 1999. Allison is an endorser and clinician for the G. Leblanc Corporation and can be heard on the upcoming compact discs with Saint Crispin's Chamber Ensemble on the Arktos label and with the Northwestern University Contemporary Music Ensemble, and will be featured on several upcoming CBC National Broadcasts.

Shelley Younge received her Bachelor of Music from Indiana University and then returned to her native Alberta where she has become an important member of the musical community in Edmonton.

Shelley has been assistant Principle Flute for the Edmonton symphony Orchestra since 1978. Other orchestral duties have included the Banff Festival Orchestra; Banff Opera; Banff Ballet Orchestra, The Alberta Broque Ensemble; and Pro Coro Canada. She has also performed as a soloist with the Edmonton symphony, the Saskatoon Symphony, and the Alberta Baroque Ensemble. A frequent performer of chamber music on CBC Radio and Television, she has accompanied such notable performers as Lois Marshall and Mary O'Hara (Celtic harpist).

Ms Younge has taught flute at Music Camrose, Alberta College and the Banff International Academy. Her long time teaching career has produced many professional flutists around the world. She has recently been appointed to the position of Francis Winspear Visiting Professor at the University of Alberta.

The Classics

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the speech of angels.
Thomas Carlyle (1795-1881)

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In Recital

Teruka Nishikawa, piano

Friday, November 10, 2000 at 8:00 pm

Rain Tree Sketch (1983)

Toru Takemitsu

Rain Tree Sketch II (1992)

(1930-1996)

In memoriam Oliver Messiaen

Litany (1990)

In memory of Michael Vyner

1. Adagio

2. Lento misterioso

Suites on the Water's Edge(completed 2000)

Keiko Fujiie

1. Shell or Retrospect

(b.1963)

2. Rain

3. Boating in the Afternoon

4. Night Air

5. A Floating Dream in the Pool in Midnight

6. Pouring Water

7. Current

8. Memory of the Pond

9. Thought at a Cape

10. A Pond Where Eagles live

11. Dancing Powder Snow

12. Lullaby of the Wave

Translation by Teruka Nishikawa

There will be a reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Amy Tucker, cello

with pianists

Roger Admiral

Carmen Ouellette

Wednesday, November 15, 2000 at 8:00 pm

Sonata for Violoncello and Piano in D Major, Op.102, No. 2 (1815)

Ludwig Van Beethoven
(1770-1827)

1. Allegro con brio
2. Adagio con molto sentimento d'affetto
3. Allegro - Allegro fugato

Roger Admiral

Variations on a Rococo Theme for Violoncello and Piano in A Major, Op.33 (1876)

Piotr Ilyich Tchaikovsky
(1840-1893)

Roger Admiral

Intermission

Sonata for Violoncello and Piano in D Minor, Op.40 (1934)

Dmitry Shostakovich
(1906-1975)

1. Allegro ma non troppo - Largo
2. Allegro
3. Largo
4. Allegro

Carmen Ouellette

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree of Ms Tucker.

Program Notes

The Sonata in D Major Op.102, Nr.2 is the last of five sonatas composed for the cello by Beethoven. Since they were written over the course of his life, such stylistic divisions are evident within these works. Both sonatas of Op.102 were dedicated to the Countess Marie Von Erdody and are stylistically close to his late piano sonatas and string quartets. Following the opening vigorous and intensely energetic Allegro con brio movement, is a slow lament which is documented to relate Countess Erdody's loss of a precious child. The third movement swiftly follows into a furious and large-scaled four voiced fugue.

The Variations on a Rococo Theme demonstrate Tchaikovsky's supreme ability at juxtaposing the simple, ornate and the charming, with his renowned dramatic and romantic musical style. The word 'rococo' is a derivation from its French origin 'rocaille', meaning fancy rock work typical in classical architecture. In music the term has been adopted to refer to the decorative and ornate style of late Baroque French composers such as Couperin, Rameau and J.C Bach. The adoption of the Theme and Variation form is indicative of Tchaikovsky's interest in such classical forms (he especially liked Mozart). The Rococo Variations is one of the favoured cello concert pieces today for its sprightly, vivacious themes and technical demands on the performer. The Shostakovich Sonata was written in 1934, just two years prior to his criticized Opera, 'Lady Macbeth of

the Mtsensk District'. What was disapproved for its "formalistic, intellectual and discordant" tendencies were factors that were to restrict the musical capacities of such Russian composers. In fact, during his lifetime Shostakovich was largely influenced by the terrifying, highly regimented political environment in Russia that was controlled by its forceful leader, Joseph Stalin. There is little doubt that such hardship was projected into Shostakovich's musical style; and such themes of despair, horror, sarcasm and intensity are heard throughout his only Cello Sonata.

Amy Tucker began studying cello at the age of 8. She played with the Queensland Youth Orchestra from the age of 12, and performed at Sydney Opera House for the International Music Festival in 1992. In 1996/97 her orchestra performed throughout South Korea and Japan. Amy has her Associate in Music (Australia), and has attended a number of music festivals, including Mozart in the Mountains Festival in Victoria, Australia and the Orford Arts Centre, Canada. She is in her final year of the Bachelor of Music program in Performance at the University of Alberta.



Arts Building
University of Alberta



Department of Music
University of Alberta

music at convocation hall

Martin Riseley, violin
Janet Scott Hoyt, piano

Friday, November 17, 2000

7:15 pm

Pre-Concert Introduction

by **Laurie Radford**

Main floor, Convocation Hall

8:00 pm

Concert



Arts Building
University of Alberta

Program

Rondo in B Minor, Op. 70	Franz Schubert
Andante	(1797-1828)
Allegro	
Divertimento for Violin and Piano (1928-1934)	Igor Stravinsky
Sinfonia	(1882-1971)
Danses suisses	
Scherzo	
Pas de Deux	
a) Adagio	
b) Variation	
c) Coda	

Intermission

Sonata for Violin and Piano(1964)	John Corigliano
Allegro	(b. 1938)
Andantino	
Lento	
Allegro	
La Clochette	Paganini-Fritz Kreisler
Variations on a Theme of Corelli	
Tartini-Fritz Kreisler	
Tambourin Chinois	

Martin Riseley was born in Christchurch in 1969. He began violin studies at the age of six, and gave his first solo concerts when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award for Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition. After graduating with a Bachelor of Music degree he went to the Juilliard School in New York City where he has been a student of Dorothy DeLay since 1989. His coaches there have also included Felix Galimir, Piotr Milewski, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, Paul Zukovsky and Joel Sachs. In 1991 he

graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate.

He has performed with most leading New Zealand orchestras and played recitals throughout the country every year with pianist Maurice Till since 1988, as well as radio and television recordings. Performing also in Australia, Great Britain and Canada, he recently appeared in recital with Maurice Till in Osaka and Kurashiki, Japan, in July 1993. They have also appeared at Temple Square, Salt Lake City, Utah, and at Paul Hall, New York. Martin Riseley was soloist with the Concerto Orchestra in the Music Tent, Aspen, where he has been a fellowship student in 1990.

He has assisted Miss DeLay as a teaching fellow in the Pre-College Division of Juilliard since 1991. In New York he was soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and also in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May '93. In 1988 Martin Riseley won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. The New Zealand Symphony Orchestra awarded him the Alex Lindsay Memorial Award in 1991, and the Queen Elizabeth II New Zealand Arts Council awarded him Jack McGill Scholarships in 1991 and 1992.

Martin Riseley is currently Artist-in-Residence at the Department of Music of the University of Alberta. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos with the orchestra under conductors such as Grzegorz Nowak, Enrique Batiz and Uri Mayer.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international repute and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

The Classics



Classic Examples

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Saturday & Sunday Breakfast

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Crescendo

Wed from 8 till 10 PM

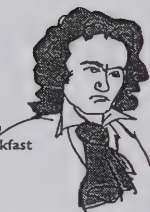
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GOODIES



University
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Alberta

Symphonic Wind Ensemble

Fordyce Pier, Director

with

Guest Conductor

Tanya Prochazka

Tuesday, November 21, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



Program

Overture in C (1793)

Charles Simon Catel
(1773-1830)

When Jesus Wept
Chester (1956)

William Schuman
(1910-1992)

Tanya Prochazka, Guest Conductor

Emblems (1964)

Aaron Copland
(1900-1990)

Intermission

Dawn Flight (c1994)

Philip Wilby

Apocalyptic Dreams (c1997)

David R Gillingham

I. The Vision

II. Cataclysmic Events

III. Messianic Kingdom

(played without pause)

Program Notes

Overture in C, by Charles Simon Catel. This is an original composition for band by a French contemporary of Beethoven. Written for the French Band of the National Guard in 1792, the present edition is by Richard Franko Goldman. The music is in a clearly classical style with respect to its melodies, harmonies and formal structure. It is a test for a modern band to achieve an 18th century sound.

When Jesus Wept and Chester by William Schuman. These two works are the second and third movements of Schuman's *New England Triptych*, written originally for orchestra in 1956, and subsequently transcribed by the composer for band. Both works are based on hymn tunes by William Billings (1746-1800). Featuring soulful solos by the euphonium and cornet at the beginning, Billings' original round, When Jesus Wept, is given a sumptuous treatment by the wind band, returning to the solo texture at the end. Chester, an extremely famous Revolutionary War hymn, has been expanded and developed into an overture form, well-known to modern wind band players. The tune is introduced by woodwinds and then played by brass and percussion in hymn style. Schuman then subjects the tune to a more contemporary treatment in a quick tempo, returning to the hymn-like style at the end.

Tanya Prochazka, Professor of cello and Director of the Academy Strings at the University of Alberta, is the Guest Conductor for these two pieces.

Emblems, was composed by Aaron Copland in 1964 as the result of a commission by the College Band Directors National Association, and, as such, is one of his last compositions. It is essentially a three-part form featuring the wide open harmonic spaces and jazzy rhythms often associated with Copland's music, but also presenting sections in which the harmonies verge on sounds more typically produced by serial compositional techniques. Copland said about the piece, "I called the work 'Emblems' because it seemed to me to suggest musical states of being, noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener."

The year 2000 marks the 100th anniversary of Copland's birth, and it is a pleasure to present one of his several works originally composed for wind band.

Dawn Flight, by Philip Wilby This 1994 composition by an English composer increasingly well-known in North America, depicts the mock battle of two 1918 bi-planes over the North Yorkshire Moors National Park in England on a clear, brisk New Year's Day, early in the morning. The piece proceeds from a gradual warm-up of the engines to full-throttled power as the planes take off. The musical gestures bring to mind swooping power dives and the waning sounds as the planes leave the immediate area, only to return again with another powerful crescendo. While this sounds like a simple enough image, the musicians have their hands full with the technical virtuosity required to create it.

Apocalyptic Dreams composed in 1997 by David Gillingham, is a large, 18-minute work, intended to portray the events of the Apocalypse as described in the Biblical book of Revelations. The first movement, "The Vision" depicts the end of the world as envisioned by the Apostle John. It progresses from a quiet, mysterious beginning through a malevolent march to the end, which passes without pause into the second movement, "Cataclysmic Events."

Marked "Ferocious" in the score, quiet, but sinister chromatic lines in the woodwinds set up a threatening motive which constitutes the melodic basis for the rest of the movement. It is heard in augmentation and fugally, before a wild $3/8+2/8+3/8$ dance interrupts, finally returning to the earlier melodic material. The music goes directly into the third movement, "Messianic Kingdom," without pause.

The joyous ringing of bells, created by the bells, chimes, vibraphone, marimba and bass marimba, announces the arrival of the "Messianic Kingdom." A chorale-like theme emerges in the low brass, describing the "second coming of Christ." After a solo woodwind interlude, a fanfare introduces a quotation of "Break Forth O Beauteous Heavenly Light," by Johann Schop, ending the symphony on a note of hope for humanity.

University of Alberta Symphonic Wind Ensemble, 2000-2001
Fordyce Pier, Director

Flute

Sarah Bouthiller
Adam Wiebe
Cassandra Lehman
April Diver (pic)

Oboe

Adam Garvin
Judith Fulcher
Michelle Foster (EH)

Clarinet

Angela Visscher
Mark Bass
Michael Zisin
Heidi Piepgrass
Peter Sims

Bass Clarinet

Lindsay Cohen

Bassoon

Ondrej Golias
Joanne Carson

Alto Saxophone

Erin Rodgers
Adam Eccles
Sara Wolkowski

Tenor Saxophone

Eric Goluszka

Baritone Saxophone

Scott Campbell

Cornet

Neil Barton
Leila Flowers
Sherri Twarog
Jeremy Maitland

Trumpet

Jeff Bryan
Sheena Hyndman

Horn

Dubrena Myroon
Paula Sampson
Tammy Hoyle
Paul Flowers

Trombone

Megan Hodge
Alden Lowrey
Heather Wilson

Bass Trombone

Ted Huck

Baritone

Edward Stein
Lara Hyndman

Tuba

Brock Campbell
Justin Litun

Percussion

Nicholas Jacques
Jonathan Sharek
Ruston Vuori
Cort Laslop
Angela Cheng
Christine Boisvert

Piano

Michelle Santiago

Audience Development Committee

Sherri Twarog
Scott Campbell



GENERATION 2000



ENSEMBLE
CONTEMPORAIN
DE MONTREAL

Véronique Lacroix
Directrice artistique
Artistic Director

*L'ECM « en résidence » au Conservatoire
de musique du Québec à Montréal*



La tournée GENERATION 2000 a été réalisée grâce au soutien du:

Fonds du nouveau millénaire du Conseil des Arts du Canada

Conseil des arts et lettres du Québec - Programme de diffusion hors Québec

Conseil des Arts du Canada - Programme de tournée en musique

La Fondation SOCAN

The GENERATION 2000 tour is made possible by the support of:

The Canada Council for the Arts' Millennium Fund

Conseil des arts et lettres du Québec - Programme de diffusion hors Québec

Canada Council for the Arts - Music touring program

The SOCAN Foundation

L'Ensemble contemporain de Montréal

Fondé en 1987, l'Ensemble contemporain de Montréal se consacre principalement à la création musicale canadienne en commandant et interprétant des œuvres nouvelles ainsi qu'en offrant aux compositeurs un forum pour explorer et approfondir leur art. Depuis ses débuts, l'ECM a contribué à la création de plus de 80 œuvres, desquelles une soixantaine enrichit le répertoire canadien.

L'ECM organise des tournées régionales (depuis 1994), une première tournée nationale en 2000 et participe à des échanges tels ceux de Kiev (1999), Winnipeg (1997) et Barcelone (1993). Il a pris part au Festival International de musique actuelle de Victoriaville (1994), au Festival Musiques au présent de Québec (2000) ainsi qu'au Massey Hall New Music Festival de Toronto (2000).

L'ECM a enregistré cinq disques compacts et ses concerts sont régulièrement retransmis sur les ondes de la Société Radio-Canada. Par ses associations avec divers organismes et sa résidence au Conservatoire de musique du Québec à Montréal, l'ECM crée une synergie peu commune autour de la création musicale canadienne et permet l'exploration de nouveaux territoires en musique.

Founded in 1987, the Ensemble contemporain de Montréal is dedicated to the creation of new Canadian music, commissioning and performing new works as well as providing composers with a forum to explore and refine their art. Since its inception, the ECM has premiered over 75 compositions; more than sixty of them have been written by Canadian composers.

The ECM has toured regionally since 1994, undertaking its first national tour in 2000, and participates in cultural exchanges with such cities as Kiev (1999), Winnipeg (1997) and Barcelona (1993). The ensemble has performed at the Festival International de musique actuelle de Victoriaville (1994), at Quebec City's Musiques au présent Festival (2000) and at the Massey Hall New Music Festival in Toronto (2000).

The ECM can be heard on five CDs and its concert performances are frequently broadcast on Radio-Canada's chaîne culturelle. Through its collaboration with a number of organizations and its residency at the Conservatoire de musique du Québec à Montréal, the ECM has created unique synergies in the field of new music in Canada and contributes to the exploration of new musical territories.

Véronique Lacroix

Chef d'orchestre et directrice artistique

Véronique Lacroix termine en 1988 des études au Conservatoire de musique du Québec à Montréal couronnée de nombreux prix la récompensant, entre autres, dans la discipline de la direction d'orchestre. Entre 1987 et 1996, elle occupe la direction artistique de plusieurs formations symphoniques au Québec et celle du Scarborough Philharmonic en Ontario (Canada).

Elle a dirigé les premières mondiales de plus de 80 œuvres avec l'Ensemble contemporain de Montréal, qu'elle a fondé en 1987. De plus, à titre de chef invitée, elle est régulièrement appelée à diriger diverses formations symphoniques et contemporaines au Canada et à l'étranger (Ukraine, Espagne). Lauréate du Prix Heinz Unger décerné par le Conseil des Arts du Canada en 1994, Véronique Lacroix propose des programmations originales susceptibles de séduire un large public en jumelant musiques classique et contemporaine et autres disciplines artistiques.

Véronique Lacroix dirige depuis septembre 1995 la classe d'interprétation de musique contemporaine du Conservatoire de musique du Québec à Montréal dont l'ECM est, depuis 1998, l'ensemble en résidence attiré.



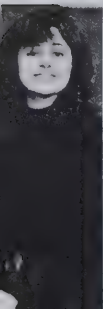
Conductor and Artistic Director

Upon completion of her studies at the Conservatoire de musique du Québec à Montréal in 1988, Véronique Lacroix was awarded a number of distinctions, including a prize for orchestral conducting.

Between 1987 and 1996, she served as the artistic director of several orchestras and ensembles in Quebec and of the Scarborough Philharmonic in Ontario, Canada.

With the Ensemble contemporain de Montréal (ECM), which she founded in 1987, she has conducted premiere performances of over 80 works. She also regularly performs as guest conductor with a number of orchestras and contemporary ensembles in Canada and abroad (Ukraine, Spain). Recipient of the Heinz Unger Award given by the Canada Council for the Arts in 1994, Véronique Lacroix is dedicated to bringing new music to a wide audience. Her performances often mix classical and contemporary works and different artistic disciplines.

Since 1995, Véronique Lacroix teaches the contemporary music performance class at the Conservatoire de musique du Québec à Montréal, where the Ensemble contemporain de Montréal is in residence.



Jean-François Laporte

Après l'Afrique centrale, des études en Génie civil et 2 ans de recherche en laboratoire, Jean-François Laporte entame en 1995 des études de composition à l'Université de Montréal avec Marcelle Deschênes. Depuis deux ans, il consacre une partie de son temps à l'invention, au développement et à la fabrication d'instruments de musique, puis élabore et construit des installations sonores.

Jean-François a reçu plusieurs commandes d'ensembles et d'organismes de Montréal et a été plusieurs fois boursier du Conseil des arts et des lettres du Québec et du Conseil des Arts du Canada. Au cours de sa jeune carrière il a reçu de nombreux prix. Son répertoire compte actuellement près d'une quarantaine d'œuvres de musique instrumentale, expérimentale et électroacoustique. En 1995, Jean-François a fondé l'ensemble Totem Contemporain qu'il dirige toujours.

Créateur plus intuitif que cérébral, Jean-François apprend la musique à travers l'expérimentation concrète de la matière sonore et ressent le besoin d'utiliser de multiples langages pour s'exprimer. Sa musique se distingue par la formation originale de ses ensembles, par l'exploration très marquée d'une musique timbrale, par l'utilisation fréquente d'instruments inventés ainsi que par la singularité de ses œuvres.

NOTES DE PROGRAMME

Flûte, clarinette, basson, cor, trombone, piano, violon, violoncelle, contrebasse.

à l'Ombre d'un murmure est une œuvre qui exploite les instruments de musique traditionnels de manière très particulière. Mes recherches m'ont conduit à poursuivre le son dans son état naturel et à en saisir l'essence primordiale. Cette œuvre, avec ses processus de micro-transformation, utilise le son pour ses qualités intrinsèques et vise à capter l'attention de l'auditeur en l'amenant sur un terrain où son oreille se surprend à entendre progressivement certaines subtilités timbrales.

Dans l'interprétation de ce type de musique, le musicien doit constamment être à l'écoute du son pour pouvoir lui donner l'évolution recherchée, évolution difficile à contrôler et qui constitue la structure même de l'œuvre.

Parfois sensuel, parfois énigmatique, le son se retrouve ici dans tous ses éclats. *à l'Ombre d'un murmure* propose un voyage au cœur de la matière sonore au cours duquel l'auditeur est invité à se laisser transporter par la nature même de celui-ci.

Cette pièce est une commande de l'Ensemble contemporain de Montréal et a reçu l'appui financier du Conseil des arts et des lettres du Québec.

— Jean-François Laporte



à l'Ombre d'un murmure

After Central Africa, civil engineering and two years in a lab, Jean-François Laporte starts studying composition at the University of Montreal in 1995 with Marcelle Deschênes. Since 1998, he has been experimenting, inventing, making instruments and buiding sound installations he has designed.

His works have been commissioned by several Montreal ensembles and music organizations, and he has received numerous grants from the Conseil des arts et des lettres du Québec and the Canada Arts Council. Although quite young, he has already obtained many prizes and his repertoire features close to 40 experimental, electroacoustic and instrumental compositions. He is director of Totem Contemporain, an ensemble he founded in 1995.

An intuitive more than cerebral creator, Jean-François learns about music through actual experimentation on sound material and feels the need to use multiple languages to express himself. Very singular ensemble structures, a determined exploration of "timbral" music and frequent use of invented instruments are his musical trademark.

PROGRAMME NOTES

Flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass.

à l'Ombre d'un murmure is a work that explores mainstream musical instruments in a special way. My research has led me to investigate sound in its natural manifestation and to value its primordial essence. This work, which features a process of micro-transformations, uses the intrinsic qualities of sound and aims to catch the public's attention by inviting it to venture on grounds wherein the ear is solicited in the capturing of a variety of subtle timbres.

The performer of this type of music must constantly apprehend sound in order to confer to it the progression it requires, a process that presents challenges of control but which nonetheless lies at the very root of the work.

At times sensual, at times enigmatic, the element of sound is here revealed in all its glories. *à l'Ombre d'un murmure* is no less than an invitation to the heart of that which constitutes the essence of sound, wherein the listener is asked to surrender to its fundamental nature.

This work was commissioned by the Ensemble contemporain de Montréal with the support of the Conseil des arts et des lettres du Québec.

– Jean-François Laporte

Gordon Fitzell

Né à Portage, La Prairie, Manitoba en 1968, Gordon Fitzell termine actuellement un doctorat en composition et théorie à l'Université de Colombie Britannique. En plus de ses études, Gordon Fitzell a participé à plusieurs ateliers de composition, dont le Darmstadt Internationale Ferienkurse für Neue Musik, In June in Buffalo, la Yale Summer School of Music, les Ateliers pour jeunes compositeurs d'Arraymusic à Toronto, ainsi qu'une résidence au Banff Centre for the Arts.

Gordon Fitzell a reçu plusieurs prix, dont le premier prix du 13^e Concours national des jeunes compositeurs de Radio-Canada (1999), catégorie musique électroacoustique. Ses compositions musicales ont également remporté plusieurs prix au Concours des jeunes compositeurs de la SOCAN et lors de la Vancouver International New Music Festival Emerging Composer's Competition. Plus tôt cette année, deux de ses œuvres ont été présentées à Darmstadt 2000 (Allemagne). Gordon Fitzell termine actuellement une œuvre commandée par l'ensemble de Cincinnati eighth blackbird.

NOTES DE PROGRAMME

Flûte, clarinette, basson, cor, trombone, piano, violon, violoncelle, contrebasse

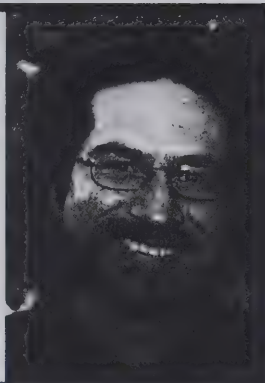
«Le degré d'information est... plus grand lorsque, à chaque moment d'un flot musical, le mouvement de surprise... est plus grand...»

Mais cela signifie que le temps «expérientiel» fluctue, se transformant constamment et de façon imprévisible.»

— Karlheinz Stockhausen

Flux a été commandé pour GENERATION 2000, par l'Ensemble contemporain de Montréal, par l'intermédiaire de la Section musique du Conseil des arts du Canada. La participation de Gordon Fitzell à ce projet a été rendue possible grâce à une Bourse de perfectionnement du Conseil des arts du Manitoba.

— Gordon Fitzell



Flux

Born in Portage la Prairie, Manitoba in 1968, Gordon Fitzell is currently completing a doctorate in composition and theory at the University of British Columbia. In addition to these studies, he has attended several composition workshops, including the Darmstadt Internationale Ferienkurse für Neue Musik, in June in Buffalo, the Yale Summer School of Music, the Arraymusic Young Composers' Workshop, and a residency at the Banff Centre for the Arts.

Fitzell's music has earned him several awards, including First Prize in the Electroacoustic Music category at the 13th CBC Radio National Competition for Young Composers (1999). He has also received prizes at the SOCAN Awards for Young Composers and the Vancouver International New Music Festival Emerging Composers' Competition. Earlier this year, two of his works were performed at Darmstadt 2000 in Germany. Fitzell is currently completing a commission from The Cincinnati-based ensemble, eighth blackbird.

PROGRAMME NOTES

Flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass

"The degree of information is... greatest when at every moment of a musical flow the momentum of surprise... is greatest..."

But this means that the experiential time is in a state of flux, constantly and unexpectedly changing."

– Karlheinz Stockhausen

Flux was commissioned through the Music Section of the Canada Council for the Arts by the Ensemble contemporain de Montréal for GENERATION 2000. Fitzell's participation in the project was made possible through a Professional Development Grant from the Manitoba Arts Council.

– Gordon Fitzell

Rose Bolton

Rose Bolton est titulaire d'une maîtrise en composition de l'Université McGill. Elle a étudié avec les compositeurs Denys Bouliane, John Rea, Alexina Louie, Peter Paul Koprowski et Jack Behrens. Elle a également obtenu un Baccalauréat en musique à l'université de Western Ontario.

Rose Bolton est récipiendaire de nombreux prix, dont le prix H.C. Aitken du Concours des jeunes compositeurs de New Music Concerts en 1995, ainsi que deux prix décernés par la SOCAN lors du Concours des jeunes compositeurs en 1999.

Continuum Contemporary Music, Arraymusic et le Canadian Electronic Ensemble lui ont commandé des œuvres. Rose Bolton a également participé à de nombreux ateliers de composition, dont le Symposium de nouvelle musique du Domaine Forget avec le Nouvel Ensemble Moderne, et la Rencontre internationale des jeunes compositeurs d'Apeldoorn (Pays-Bas), avec Louis Andriessen et l'Ensemble de Ereprijs. Cette saison, deux de ses œuvres seront présentées lors de la série New Music Concerts à Toronto.

Ses œuvres, tant électroniques qu'acoustiques ont été interprétées lors de nombreux concerts à travers l'Ontario ainsi qu'au Québec et aux Pays-Bas. Nommée compositrice-en-résidence du Canadian Electronic Ensemble en 1996-97, elle est actuellement membre permanent de l'ensemble.

En plus de ses activités de compositrice, Rose Bolton interprète régulièrement au violon des mélodies traditionnelles celtiques.

NOTES DE PROGRAMME

Flûte, clarinette, basson, cor, trombone, piano, violon, violoncelle, contrebasse

Le titre *Orion's Quilt* provient d'une courtépente originale que ma mère avait réalisée. Appliquées sur la courtépente, des perles, de la fourrure et de la broderie rappelaient les constellations et la Voie lactée. La composition musicale s'inspire des images et des sentiments suscités par les différents aspects du ciel du Nord de l'Ontario: la nuit étoilée, l'aube, le crépuscule, le jour... Le matériau de la pièce est tiré d'un accord de quatre sons (en ordre ascendant: Si, Ré, Mi, Sol) particulièrement significatif pour moi, en partie parce qu'il évoque les eaux calmes d'un lac, à l'aube ou au crépuscule, où le ciel se réfléchit. La nature consonante de cet accord me semble traduire l'état de contemplation et de repos dans lequel j'avais l'habitude de me trouver lorsque je regardais les levers ou les couchers de soleil nordiques.

— Rose Bolton

Orion's Quilt

Rose Bolton holds a Master of Music (Composition) from McGill University. Her teachers have included composers Denys Bouliane, John Rea, Alexina Louie, Peter Paul Koprowski and Jack Behrens. She earned her Bachelor of Music at the University of Western Ontario.

Ms. Bolton has received several awards, including the H.C. Aitken prize of the 1995 New Music Concerts' young composers' competition and two prizes in the 1999 SOCAN awards for young composers.

She has received commissions from Continuum Contemporary Music, Arraymusic, and the Canadian Electronic Ensemble. She has participated in several workshops, including the Domaine Forget New Music Symposium hosted by Montreal's Nouvel Ensemble Moderne, and the International Young Composers Meeting in Apeldoorn, hosted by Louis Andriessen and the Ensemble de Ereprijs. This coming concert season, she will be featured in two concerts in Toronto's New Music Concerts series.

Her works, for both electronic and acoustic media, have been performed at numerous concerts throughout Ontario, Quebec and the Netherlands. After being appointed as composer in residence for the Canadian Electronic Ensemble for the 1996-97 concert season, she has now become a regular member of the ensemble.

In addition to her activities as a composer, Ms. Bolton performs regularly as a Celtic fiddler.



PROGRAMME NOTES

Flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass

Orion's Quilt is named after an eccentric handmade quilt made by my mother. Applied to the quilt in the form of beads, furs, and embroidery are many constellations from the night sky and the Milky Way. The piece was inspired by the imagery and emotions conjured from the northern Ontario sky in its various states, such as the starry night, dawn, dusk and day.

The material in the piece is derived from a four note chord (in ascending order: B, D, E, G), which is especially significant to me; partly because its symmetry evokes images of the still waters of a lake at dawn or dusk, where the sky is mirrored in the water. The consonant nature of the chord seems to reflect the state of inward contemplation and repose, the mood that I have usually been in when watching the northern sunrise and sunset.

— Rose Bolton



GENERATION 2000

Depuis 1994, l'ECM invite chaque année de jeunes compositeurs à participer à ses Ateliers & Concert. Sorte de laboratoire favorisant l'exploration musicale, cette activité est vite devenue la scène principale des nouveaux visages de la création musicale québécoise. Déjà plus d'une vingtaine de compositeurs y ont fait leur début, travaillant directement la matière sonore avec les musiciens de l'ECM plusieurs mois avant d'écrire une œuvre nouvelle issue de leurs recherches.

À l'aube du deuxième millénaire, l'ECM présente sa première édition pancanadienne de ces ateliers rebaptisés pour l'occasion GENERATION 2000.

Avec cinq compositeurs provenant de provinces différentes traversant le pays d'est en ouest, c'est un véritable portrait sonore et actuel de la création musicale canadienne que nous vous proposons.

Rose Bolton, Emily Doolittle, Gordon Fitzell, Jean-François Laporte et Andriy Talpash ont travaillé avec les musiciens de l'ECM en mars 2000 et par la suite écrit les œuvres que vous entendrez ce soir. Certains d'entre eux ont répondu à l'invitation de l'ECM de s'inspirer d'un élément géographique de leur province d'origine et vous retrouverez entre autres les thèmes de l'eau et des grands espaces canadiens. Mais, au-delà de ces images thématiques unificatrices et devant la diversité des styles propres à chacun, l'auditeur aura ici l'occasion de s'interroger sur le « son » canadien.

D'ailleurs, la présence soutenue du public à chacune des étapes des Ateliers & Concert, n'est pas étrangère à l'intensité et à la clarté de la démarche que nous avons observées chez la plupart des compositeurs qui y ont successivement participé. C'est pourquoi, comme il est désormais devenu la tradition depuis 1994, ceux-ci s'adresseront directement

aux auditeurs avant l'exécution de chacune de leur pièce* pour partager avec le public leur démarche créatrice et présenter leur œuvre.

J'espère que ce concert vous permettra de faire des découvertes musicales mais aussi de vous familiariser avec notre Ensemble. J'invite tous les jeunes compositeurs canadiens à se faire connaître auprès de nous pour les prochaines éditions de ces « GENERATIONS » qui resteront une tribune ouverte à l'ensemble du pays. Bon concert!

VÉRONIQUE LACROIX
Directrice artistique

Every year since 1994, the ECM has invited young composers to take part in Ateliers & Concert (Workshops and Concert Series). Created as a laboratory for musical research, this event soon became a major platform for newcomers on Quebec's contemporary music scene. Already, more than twenty composers have made their debut with us, working and experimenting with the musicians of the ECM several months before creating a new work inspired by the results of their findings.

At the dawn of the new millennium, the ECM presents the first pan-Canadian edition of these workshops, retitled GENERATION 2000 for the occasion. With five composers from different provinces across the country, we are able to present you with an accurate, acoustic portrait of current musical creation in Canada.

Programme

Rose Bolton, Emily Doolittle, Gordon Fitzell, Jean-François Laporte and Andriy Talpash worked with the ECM's musicians in March 2000, and subsequently wrote the works you will be hearing tonight. Some have made use of our suggestion that they draw inspiration from a geographical element from their native province; thus, the themes of water and great Canadian open spaces are included among those you will discover in tonight's works. But beyond such unifying leitmotives and diversity in style, this evening presents the listener with an opportunity to assess the notion of a Canadian "sound".

The participation of our attentive audience in every step of the series contributes to the intensity and clarity of the creative process displayed by most of the composers who have participated in our series over the years. That is why, as has been our tradition since 1994, the composers will address the audience in person before the performance of each piece* in order to present their works and explain their creative process.

I hope this concert will enable you to make new musical discoveries, and to get to know our Ensemble better. I invite all young Canadian composers to contact us for the next editions of "GENERATIONS", which will continue to be an open forum for musical creation across Canada. Enjoy the concert!

VÉRONIQUE LACROIX
Artistic Director

* Sauf à Toronto/Except in Toronto

CD: MM.26

Nov 24,
2000

- 1 HWY 2*¹
Andriy Talpash
- 2 à l'Ombre d'un murmure*¹
Jean-François Laporte

8pm

CON
HALL

- 3-6 Orion's Quilt*²
Rose Bolton

ENTRACTE / INTERMISSION

- 7-9 Flux*²
Gordon Fitzell

- 10-12 four pieces about water*³

- I - running water
 - II - salt water
 - III - frozen water
 - IV - rain water
- Emily Doolittle

Concert de Toronto seulement/
Toronto concert only

ENTRACTE / INTERMISSION

**Catalogue de bombes
occidentales**¹
André Ristic

Prix Jules-Léger 2000/Jules Léger
Prize 2000

Soliste/soloist: Marie-Annick Béliveau –
Mezzo Soprano

1. réalisée avec l'aide du Conseil des arts et
des lettres du Québec/financed by the
Conseil des arts et des lettres du Québec
2. réalisée avec l'aide du Conseil des Arts
du Canada/financed by the Canada Council
for the Arts
3. réalisée avec l'aide du Conseil des Arts
de Nouvelle-Écosse/financed by the
Nova Scotia Arts Council

* création/première

Ce concert sera diffusé le 26 novembre 2000
à 22h05 à l'émission Two New Hours sur la
chaîne CBC Radio Two – animation Larry Lake/
This concert will be broadcast on November 26th
at 10:05 PM on Two New Hours on CBC Radio
Two with host Larry Lake.

NOTE ABOUT RECORDING: SIGNIFICANT
R.F. INTERFERENCE WAS PICKED
UP ON LEFT SIDE!

Andriy Talpash

Né en 1974, Andriy Talpash obtient un Baccalauréat en musique à l'université d'Alberta, Edmonton, avec une double concentration en saxophone (interprétation) et composition. Il y étudie le piano avec Marek Jablonski, le saxophone avec William Street, et la composition avec Malcolm Forsyth et Howard Bashaw, en plus de la direction d'orchestre avec Maestro Volodymyr Kolesnyk. Il compose plusieurs œuvres pour le théâtre, des ensembles et des solistes, et est membre actif de chorales, d'ensembles de chambre et de quatuors de saxophones.

Il étudie ensuite la composition avec Brian Cherney, à l'université McGill, Montréal, où il termine une maîtrise en musique en 1999. Commande de l'Ensemble contemporain de Montréal, avec l'aide financière du Conseil des arts et des lettres du Québec, son œuvre *defunkit* est jouée à Montréal en juillet 2000 lors du Congrès mondial du saxophone. Andriy participe également au projet GENERATION 2000 de l'ECM, avec le soutien du Conseil des arts et des lettres du Québec.

En 1999, sa pièce *Queezinart-hocket in a blender* gagne le premier prix du concours des jeunes compositeurs de la SOCAN, catégorie orchestrale. Andriy Talpash a récemment obtenu une bourse Herbert A. Morse pour poursuivre un doctorat en musique à l'université McGill, où il entame sa seconde année d'études en composition.

NOTES DE PROGRAMME

Flûte, clarinette, basson, cor, trombone, piano, violon, violoncelle, contrebasse

Il est plus facile, et souvent plus excitant, de voyager sur la Route n° 2 avec des intentions masquées, s'adonnant à un vagabondage prémédité, sans indications précises. Bien que la route ait été construite dans le but de nous amener à destination, il arrive souvent que les à-côtés imprévus et les arrêts improvisés procurent un équilibre à l'ensemble du voyage. Aussi, HWY 2 repose sur l'interdépendance entre les deux grands pôles qu'elle relie. Tantôt ces deux pôles s'opposent, tantôt ils s'unissent afin d'œuvrer au bien commun.

– Andriy Talpash

HWY 2

Andriy Talpash received a Bachelor of Music degree at the University of Alberta, Edmonton, with a double concentration in saxophone performance and composition. There he studied piano with Marek Jablonski, saxophone with William Street, composition with Malcolm Forsyth and Howard Bashaw, while also studying conducting with Maestro Volodymyr Kolesnyk. He composed music for several theater works, ensembles and soloists, and participated in choirs, chamber ensembles and saxophone quartets.

After studying composition with Brian Cherney at McGill University, Montreal, he completed a Master of Music degree in 1999. Commissioned by the Ensemble contemporain de Montréal, and funded by the Conseil des arts et des lettres du Québec, his piece *defunkit* was performed in Montreal in July 2000 at the World Saxophone Congress. He was also chosen to participate in the ECM's GENERATION 2000 project, again with funding from the Conseil des arts et des lettres du Québec.

In 1999, his composition *Queezinart-hocket in a blender* won first prize in the SOCAN Young Composers Competition, orchestral category. Andriy Talpash received the Herbert A. Morse Scholarship upon entrance into the Doctoral program at McGill University, and is currently in his second year of the Doctor of Music degree in composition.



PROGRAMME NOTES

Flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass

It is easier, and often more exciting, to travel down HWY 2 with disguised intentions, purposeful wandering, and without designated nor well-defined signs. Although the road is designed with the intention of eventual arrival, it is often that the unplanned side-trips and stops provide an overall balance to the trip. Also, HWY 2 relies on the interdependencies of the two large hubs it connects. The two are sometimes in rivalrous competition, and are sometimes united to work together for mutual advantage.

— Andriy Talpash

Emily Doolittle

Née à Halifax, Nouvelle-Écosse, en 1972, Emily Doolittle commence à étudier le piano à 6 ans et le hautbois à 11 ans. En 1995, elle obtient un baccalauréat en composition à l'université Dalhousie, Nouvelle-Écosse, où elle étudie principalement avec Dennis Farrell. En 1999, sous la direction de Don Freund, elle obtient une maîtrise en composition à l'université d'Indiana, où elle enseigne également la théorie musicale.

En 1997, elle obtient une bourse Fulbright pour étudier avec Louis Andriessen à Amsterdam. Depuis septembre 1999, elle poursuit un doctorat à l'université de Princeton, NJ, où elle étudie avec Steve Mackey, Barbara White, Paul Lansky et Peter Westergaard.

Elle participe depuis 8 ans au projet de composition de groupe de R. Murray Schafer, *And Wolf Shall Inherit the Moon*. Elle s'implique dans l'organisation des programmes étudiants du Scotia Festival (1994 à 1997) et du Conservatoire américain de Fontainebleau, France (1996 à ce jour). À Amsterdam, elle fut également un des membres fondateurs du collectif de compositeurs et série de concerts *Concerten I t/m IV*.

NOTES DE PROGRAMME

- I. running water
- II. salt water
- III. frozen water
- IV. rain water

Flûte, clarinette, basson, cor, trombone, piano, violon, violoncelle, contrebasse

Lorsqu'on nous a dit que nos compositions pour l'Ensemble contemporain de Montréal pouvaient, si nous le souhaitions, s'inspirer de notre région d'origine, j'ai tout de suite pensé écrire une pièce sur le thème de l'eau, un élément que nous possédons en abondance dans les Maritimes! Le problème auquel j'ai dû faire face n'était pas d'imaginer comment le thème de l'eau pourrait être développé durant dix minutes mais plutôt de décider lesquelles parmi les nombreuses formes de l'eau pouvaient être dépeintes en un laps de temps aussi court. J'ai commencé à nourrir l'espoir que les quatre mouvements de la pièce soient suffisamment évocateurs lorsque, travaillant sur le quatrième mouvement, *rain water*, dans le salon de mon grand-père, ce dernier entra en demandant: «Est-ce que cette musique est censée représenter la pluie?».

– Emily Doolittle



four pieces about water

Born in Halifax, Nova Scotia in 1972, Emily Doolittle began studying piano at age 6 and oboe at age 11. In 1995 she completed a Bachelor's Degree in composition at Dalhousie University, where her principal teacher was Dennis Farrell. She received her Master's Degree in composition from Indiana University, where she studied with Don Freund and taught undergraduate music theory.

In 1997 and 98 she studied with Louis Andriessen in Amsterdam on a Fulbright Scholarship. Since 1999, she has been a doctoral student at Princeton University, where she studies with Steve Mackey, Barbara White, Paul Lansky, and Peter Westergaard.

For the past eight years she has been a participant in R. Murray Schafer's collaborative composition project *And Wolf Shall Inherit the Moon*. She has also worked as an organizer of the student programs at Scotia Festival of Music (1994-97) and the American Conservatory at Fontainebleau (1996-present), and was a founding and organizing member of Concert I t/m IV composers collective and concert series in Amsterdam.

PROGRAMME NOTES

- I. running water
- II. salt water
- III. frozen water
- IV. rain water

Flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass

When it was suggested that we might wish to make our compositions for Ensemble contemporain de Montreal somehow reflect the region from which we come, I thought immediately of writing a piece about water, something of which we have plenty of in the Maritimes! The problem then was not to figure out how to stretch the idea of water over ten minutes, but rather to choose which few of the many types of water we experience to depict in such a short time. I was given hope that the four movements are indeed evocative when, working on the fourth movement, *rain water*, in my grandfather's living room, my grandfather walked in and asked "is that music supposed to sound like rain?".

– Emily Doolittle

APPEL AUX COMPOSITEURS

L'Ensemble contemporain de Montréal est présentement à la recherche de compositeurs candidats pour l'édition GENERATION 2001 des Ateliers et Concert.

L'ECM présente depuis 1994 cette série annuelle qui permet la création de nouvelles œuvres par de jeunes compositeurs canadiens et leur donne accès à des activités et un contexte propice à la recherche et l'exploration musicale.

Les compositeurs canadiens intéressés à participer à GENERATION 2001 doivent faire parvenir leur dossier de candidature aux bureaux de l'Ensemble contemporain de Montréal. La date limite d'inscription est le 15 février 2001.

Pour obtenir des informations détaillées consultez notre site web au www.ecm.qc.ca ou contactez-nous au (514) 524-0173 ou par courriel au info@ecm.qc.ca.

CALL TO COMPOSERS

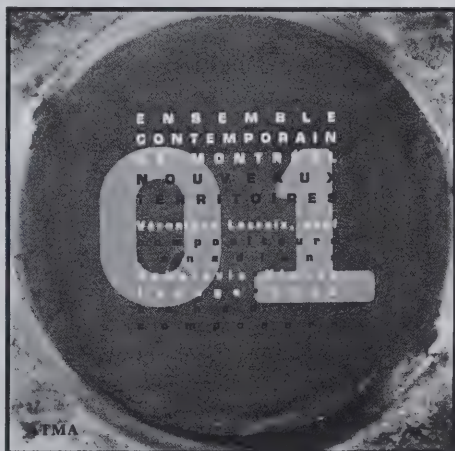
The Ensemble contemporain de Montréal is presently receiving composers' applications for the GENERATION 2001 edition of Workshops and Concert.

Since 1994, the ECM has presented this annual series that results in the creation of new works by young canadian composers and gives them access to activities and a context favorable to musical research and exploration.

Young canadian composers interested in participating in GENERATION 2001 must mail their application to the ECM offices. The deadline for registration is February 15th, 2001.

For more information, please contact the ECM at (514)-524-0173, by e-mail at info@ecm.qc.ca or visit our web site at www.ecm.qc.ca.

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Acknowledgements

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tous ceux qui croient en la musique d'aujourd'hui et
aux jeunes créateurs d'ici.

The Ensemble contemporain de Montreal
wishes to thank the people who believe in today's
music and young Canadian creators.

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1-17

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BachFest 2000

Christmas Oratorio

Paul Elliott, tenor - Evangelist

Frances Jellard, soprano

Martin Elliott, baritone

Student Soloists

The University of Alberta

Adademy Strings (with assisting artists)

Concert Choir, Madrigal Singers

conducted by

Leonard Ratzlaff

Sunday, November 26, 2000

**7:15 pm Pre-Concert Introduction
 by Wesley Berg**

8:00 pm Concert

Francis Winspear Centre for Music

Program

Weihnachts-Oratorium, BWV 248 (1735)
(Christmas Oratorio)

by
Johann Sebastian Bach
(1685-1750)

Guest Artists

Paul Elliott, tenor – Evangelist
Frances Jellard, alto
Martin Elliott, bass

University of Alberta Soloists

Tracy Fehr, soprano
Megan Hall, soprano
Catherine Kubash, soprano
Casey Peden, soprano
Christina Schmolke soprano
Gillian Brinston, mezzo-soprano
Shannon Markovich, alto
Michael Kurschat, baritone
Mark Cahoon, bass
Kevin Gagnon, bass

Continuo

Sarabeth Steed, cello
Mathew Stepney, bass
Ondrej Goliás, bassoon
Ondrea Fehr, organ (Cantata III)
Jennifer Goodine, organ (Cantatas II, V, VI)
Gayle Martin, organ (Cantatas I, IV)
Leanne Regehr, harpsichord

University of Alberta Concert Choir
University of Alberta Madrigal Singers
University of Alberta Academy Strings
University of Alberta Orchestral Winds

Debra Cairns, conductor
Leonard Ratzlaff, conductor
Tanya Prochazka, conductor
Malcolm Forsyth, conductor

Conducted by
Leonard Ratzlaff

Texts and Translations

Erster Teil

Am ersten Weihnachtsfeiertage

(Lukas 2, 1 und 3-7)

Nr. 1: CHOR

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

Nr. 2: REZITATIV – EVANGELIST (Tenor)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

NR. 3: REZITATIV (Alt)

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor.

NR. 4: ARIE (Alt)

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

NR. 5: CHORAL

Wie soll ich dich empfangen,
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei.

Part One

For the 1st Day of Christmas

(St. Luke 2: 1 and 3-7)

No. 1: CHORUS

Rejoice, exult! Up, glorify the days,
praise what the All Highest this day has done!
Set aside fear, banish lamentation,
strike up a song full of joy and mirth!
Serve the All Highest with glorious choirs!
Let us worship the name of the Lord.

NO. 2: RECITATIVE – EVANGELIST (Paul Elliott, tenor)

And it came to pass at this time, that a decree went out from Caesar Augustus, that all the world should be taxed; and everyone went to be taxed, each to his own city. Then also Joseph arose from Galilee, from the city of Nazareth, into the land of Judaea, to the city of David, which is called Bethlehem; because he was of the house and lineage of David; and he took with him to be taxed Mary, his espoused wife, who was with child. And when they were there, the time came that she should be delivered.

NO. 3: RECITATIVE (Frances Jellard, alto)

Now shall my beloved Bridegroom,
now shall the hero of David's house
for the solace and salvation of earth
at last be born.

Now will the star of Jacob shine,
its radiance breaks through already;
up, Zion, and leave weeping now,
Thy good mounts on high!

NO. 4: ARIA (Alto)

Prepare thyself, Zion, with tender desire
the Fairest and Dearest to behold with thee soon!
Thy cheeks today must shine the lovelier;
hasten most ardently the Bridegroom to love.

NO. 5: CHORALE

How shall I receive Thee
and how encounter Thee?
Oh, desired of all the world,
oh, my soul's adornment!
Oh, Jesu, Jesu, set
the torch by me Thyself,
whereby that which pleases Thee,
may be manifest and known to me.

NR. 6: REZITATIV – EVANGELIST

Und sie gebär ihren ersten Sohn, und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.

NR. 7: CHORAL MIT REZITATIV

(Sopran mit Bass)

Er ist auf Erden kommen arm,
(Wer will die Liebe recht erhöhen,
Die unser Heiland vor uns hegt?)
Daß er unser sich erbarm,
(Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?)
Und in dem Himmel mache reich
(Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,)
So will er selbst als Mensch geboren werden.
Kyrieleis!

NR. 8: ARIE (Bass)

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

NR. 9: CHORAL

Ach mein herzliebtes Jesulein
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!

Zweiter Teil

**Am zweiten Weihnachtsfeiertage
(Lukas 2, 8-14)**

NR. 10: SINFONIA

NR. 11: REZITATIV – EVANGELIST

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr

NR. 12: CHORAL

Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelcin
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Frieden bringen.

NO. 6: RECITATIVE – EVANGELIST

And she brought forth her first-born Son, and wrapped him in swaddling clothes, and laid him in a manger, because there was no other room for them in the inn.

NO. 7: CHORALE WITH RECITATIVE

(Catherine Kubash, soprano; Martin Elliott, bass)

He came poor upon earth
(Who can extol the love aright,
our Saviour cherishes for us,)
for that he pities us;
(Yea, who is capable of comprehending,
how man's distress so moved Him?)
Make us rich in heaven,
(The son of the All Highest comes into the world
because its salvation pleases Him so well,)
and like unto His beloved angels,
(that He will Himself be born as man.)
Lord, have mercy on us!

NO. 8: ARIA (Martin Elliott, bass)

Great Lord and mighty King,
beloved Saviour, oh, how little
dost Thou esteem earthly pomp!
He who maintains the whole world,
and did create its ornament and splendour,
must sleep in a hard manger.

NO. 9: CHORALE

Oh, little Jesu, my heart's love,
make Thyself a clean soft little bed,
in which to rest in my heart's inmost shrine,
that I may never forget Thee.

Part Two

**For the 2nd Day of Christmas
(St. Luke 2: 8-14)**

NO. 10: SINFONIA

NO. 11: RECITATIVE – EVANGELIST

And there were shepherds in the same country abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

NO. 12: CHORALE

Break through, oh lovely light of mom,
and let the heavens dawn!
You shepherd folk, be not afear'd,
because the angel tells you,
that this weak babe
shall be our comfort and joy,
thereto subdue the devil
and bring peace at last.

NR. 13: REZITATIV – EVANGELIST

Und der Engel sprach zu ihnen:

DER ENGEL:

Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

NR. 14: REZITATIV (Bass)

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.

Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

NR. 15: ARIE (Tenor)

Frohe Hirten, eilt, ach eilet,
Eh' ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn.
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

NR. 16: REZITATIV – EVANGELIST

Und das habt zum Zeichen: Ihr werdet finden
das Kind in Windeln gewickelt und in einer
Krippen liegen.

NR. 17: CHORAL

Schaut hin, dort liegt im finstern Stall,
Dess' Herrschaft gehet überall.
Da Speise vormals sucht ein Kind,
Da ruhet jetzt der Jungfrau'n Kind.

NR. 18: REZITATIV (Bass)

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht;
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
ies Lied zur Ruhe vor!

NR. 19: ARIE (Alt)

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

NO. 13: RECITATIVE – EVANGELIST

And the angel said unto them:

THE ANGEL: (Catherine Kubash, soprano)

Fear not; behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

NO. 14: RECITATIVE (Mark Cahoon, bass)

That which God promised Abraham,
He now lets be manifested to the
shepherd band, fulfilled.

A shepherd it was had to learn
all this before from God,
and now also must a shepherd
first know the act fulfilled,
which He promised then.

NO. 15: ARIA (Paul Elliott, tenor)

Joyful shepherds, haste, oh haste,
lest you tarry too long,
haste to see the lovely babe.
Go, the joy is all too fair,
seek to gain grace,
go, and refresh heart and mind.

NO. 16: RECITATIVE – EVANGELIST

And this shall be a sign unto you; ye shall find
the babe wrapped in swaddling clothes, and lying
in a manger.

NO. 17: CHORALE

Behold here: there in a dark stable lies
the One who has dominion over all.
Where, before, an ox sought food,
there now rests the Virgin's Child.

NO. 18: RECITATIVE (Michael Kurschat, baritone)

So go then hence, you shepherds, go,
that you may witness the miracle;
and if you find the Son of the most High
lying in a hard manger,
then sing Him by His cradle,
in a sweet voice
and with full choir,
this lullaby to rest.

NO. 19: ARIA (Shannon Markovich, alto)

Sleep, my Dearest, enjoy Thy rest,
from henceforth watch over the wellbeing of all,
refresh the breast
experience the joy,
there where we gladden our hearts.

NR. 20: REZITATIV – EVANGELIST
Und alsobald war da bei dem Engel die
Menge der himmlischen Heerscharen, die
lobten Gott und sprachen:

NR. 21: CHOR
Ehre sei Gott in der Höhe und Friede auf
Erden und den Menschen ein Wohlgefallen.

NR. 22: REZITATIV (Bass)
So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelingt!
Auf denn! Wir stimmen mit euch ein,
Uns kann es, so wie euch, erfreun.

NR. 23: CHORAL
Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellt hast.

INTERMISSION

Dritter Teil
Am dritten Weihnachtsfeiertage
(Lukas 2, 15-20)

NR. 24: CHOR
Herrscher des Himmels, erhöere das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir jetzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

NR. 25: REZITATIV – EVANGELIST
Und da die Engel von ihnen gen Himmel
fuhren, sprachen die Hirten untereinander:

NR. 26: CHOR
Lasset uns nun gehen gen Bethlehem und die
Geschichte sehen, die da geschehen ist, die
uns der Herr kundgetan hat.

NR. 27: REZITATIV (Bass)
Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hül' aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trifft ihr an!

NO. 20: RECITATIVE – EVANGELIST
And suddenly there was with the angel a
multitude of the heavenly host, praising God, and
saying:

NO. 21: CHOIR
Glory be to God in the highest, and on earth
peace, good will toward men.

NO. 22: RECITATIVE (Michael Kurschat,
baritone)
Then fittingly, you angels, rejoice and sing,
that things turn out so favourably for us this day.
Up then! We will join in with you,
for we can rejoice just as you.

NO. 23: CHORALE
We sing to Thee in Thy host
with all our might and main: praise, honour and
glory,
that Thou, o long-desired Guest,
hast now appeared.

Part Three
For the 3rd Day of Christmas
(St. Luke 2: 15-20)

NO. 24: CHOIR
Ruler of Heaven, hear our stammering tones,
let our feeble singing please Thee,
when Thy Zion exalts Thee with psalms!
Hear our hearts' triumphant praise,
when we now display our awe before Thee,
because our welfare is assured.

NO. 25: RECITATIVE – EVANGELIST
And when the angels had departed from them
into heaven, the shepherds said one to another:

NO. 26: CHOIR
Let us now go even unto Bethlehem, and see this
thing which is come to pass, which the Lord hath
made known unto us.

NO. 27: RECITATIVE (Kevin Gagnon, bass)
He has comforted His people,
He has delivered His Israel,
sent help out of Zion
and ended our suffering.
Behold, shepherds, this has He done,
go, this is what you will find!

NR. 28: CHORAL

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Dess' freu sich alle Christenheit
Und dank ihm dess' in Ewigkeit.
Kyrieleis!

NR. 29: DUETT

(Sopran und Bass)

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vätertreu
Wieder neu.

NR. 30: REZITATIV – EVANGELIST

Und sie kamen eilend und funden beide,
Mariam und Joseph, dazu das Kind in der
Krippe liegen. Da sie es aber gesehen hatten,
breiteten sie das Wort aus, welches zu ihnen
von diesem Kind gesaget war. Und alle, für
die es kam, wunderten sich der Rede, die
ihnen die Hirten gesaget hatten. Maria aber
behielt alle diese Worte und bewegte sie in
ihrem Herzen.

NR. 31: ARIE (Alt)

Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein.

NR. 32: REZITATIV (Alt)

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

NR. 33: CHORAL

Ich will dich mit Fleiß bewahren,
Ich will dir Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud ohne Zeit
Dort im andern Leben.

NR. 34: REZITATIV – EVANGELIST

Und die Hirten kehrten wieder um, preiseten
und lobten Gott um alles, das sie gesehen und
gehört hatten, wie denn zu ihnen gesaget
war.

NO. 28: CHORALE

This has He done for all of us,
His great love to proclaim;
in that all Christendom shall rejoice
and thank Him for it to all eternity.
Lord have mercy on us!

NO. 29: DUET

(Casey Peden, soprano; Kevin Gagnon, bass)

Lord, Thy compassion, Thy mercy
comfort us and make us free.
Thy gracious favour and love,
Thy wondrous desire
make new once more
Thy father-faith.

NO. 30: RECITATIVE – EVANGELIST

And they came with haste, and found both Mary
and Joseph, and the babe lying in a manger. And
when they had seen it, they published abroad the
word which was spoken to them concerning the
child. And all that heard it wondered at the
tidings which the shepherds had told unto them.
But Mary kept all these things, and pondered
them in her heart.

NO. 31: ARIA (Gillian Brinston, alto)

Lock, my heart, this blessed wonder
fast within thy belief.
Let this miracle of the divine works
ever be the strength
of thy weak faith!

NO. 32: RECITATIVE (alto)

Yes, yes, my heart shall guard
for sure and certain proof
that which, at this auspicious hour,
it has experienced for its bliss.

NO. 33: CHORALE

I will keep Thee diligently in my mind,
I will live for Thee here,
I will depart with Thee hence.
With Thee will I soar at last,
filled with joy, time without end,
there in the other life.

NO. 34: RECITATIVE – EVANGELIST

And the shepherds returned again, praising and
giving thanks to God for everything that they had
seen and heard, as it was told unto them.

NR. 35: CHORAL

Seid froh dieweil, daß euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist der Herr und Christ
In Davids Stadt, von vielen auserkoren.

NR. 24 da capo

Herrscher des Himmels....etc.

Vierter Teil

Am Feste der Beschneidung Christi

(Lukas 2, 21)

NR. 36: CHOR

Fallt mit Danken, fällt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn will der Erden
Heiland und Erlöser werden.
Gottes Sohn
Dämpft der Feinde Wut und Toben.

NR. 37: REZITATIV – EVANGELIST

Und da acht Tage um waren, daß das Kind
beschnitten würde, da ward sein Name
genennet Jesus, welcher genennet war von
dem Engel, ehe denn er im Mutterleibe
empfangen ward.

NR. 38: REZITATIV UND ARIOSO

REZITATIV (Bass)

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben
Mein Jesus soll mir immerfort
Vor meinen Augen schweben
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.

ARIOSO (Soprano)

Jesu, du mein liebstes Leben
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!
(Bass)

Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! So nimm mich zu dir!

NO. 35: CHORALE

Be joyful, meanwhile, that our Saviour
Is here born both God and man,
He, Who is the Lord and Christ
In the city of David chosen of many.

NO. 24 da capo

Ruler of Heaven....etc.

Part Four

For the Feast of the Circumcision

(St. Luke 2: 21)

NO. 36: CHORUS

Fall down with thanks, fall down with praise
before the mercy-seat of the Most High.
The Son of God will be the Saviour
and Redeemer of the earth.
The Son of God
quenches the rage and fury of the fiend.

NO. 37: RECITATIVE – EVANGELIST

And when eight days were accomplished, that the
child should be circumcised, he was given the
name Jesus, as he was named by the angel before
he was conceived in his mother's womb.

NO. 38: RECITATIVE AND ARIOSO

RECITATIVE (Kevin Gagnon, bass)

Immanuel, oh sweet word!
My Jesus is my shepherd,
my Jesus is my life,
my Jesus has given himself to me,
my Jesus shall evermore
hover before my eyes;
my Jesus is my joy,
my Jesus restores heart and breast.

ARIOSO (Gillian Brinston, soprano)

Jesu, Thou my dearest life,
Bridegroom of my soul,
for that Thou gavest Thyself for me
on the bitter tree of the Cross!
(Bass)

Come, I will embrace thee with joy,
my heart shall never leave thee,
oh, then, take me to Thee!

REZITATIV (Bass)

Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Sch ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

NR. 39: ARIE (Sopran und Echo-Sopran)

Flößt, mein Heiland, flößt dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein!
(Nein!)
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja!
(Ja!)

NR. 40: REZITATIV MIT CHORAL

REZITATIV (Bass)
Wohlan, dein Name soll allein
In meinem Herzen sein.
So will ich dich entzückt nennen,
Wenn Brust und Herz zu dir vor Liebe
brennen.
Doch Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?

CHORAL (Sopran)

Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Mein Erlösung, Schutz und Heil,
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

NR. 41: ARIE (Tenor)

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Daß es mein Herz recht eifrig tut!
Stärke mich, deine Gnade würdiglich
Und mit Danken zu erheben!

NR. 42: CHORAL

Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

RECITATIVE (Bass)

Even in death shalt Thou be
dearest of all to me,
in distress, danger and discomfort
longingly I look to Thee.
What was that dread death struck into me of late?
My Jesus, when I die
I know by this I shall not perish;
Thy Name, which has conquered
the fear of death, is inscribed within me.

NO. 39: ARIA

(Tracy Fehr, soprano; Megan Hall, echo-soprano)
My Saviour, does Thy Name instill
the tiniest grain
of that fierce terror even?
No, Thou Thyself say'st no!
(No!)
Shall I then fear death?
No, Thy sweet Word is there!
Or shall I rejoice?
Yes, my Saviour, Thou sayest Thyself, yes!
(Yes!)

NO. 40: RECITATIVE WITH CHORALE

RECITATIVE (Michael Kurschat, baritone)
Come then, Thy Name alone shall
be in my heart!
So will I call Thee, filled with delight,
when heart and bosom do burn for love of Thee.
But, Best Beloved, tell me:
how shall I extol Thee? How shall I thank Thee?

CHORALE (Christina Schmolke, soprano)

Jesu, my joy and bliss,
my hope, treasure and lot,
my Redeemer, defence and salvation,
Shepherd and King, light and sun!
Oh, how shall I worthily
praise Thee, my Lord Jesus?

NO. 41: ARIA (Paul Elliott, tenor)

I will live only to glorify Thee;
my Saviour, give me strength and courage,
that my heart may so do right zealously.
Strengthen me, that I may worthily
and with gratitude, extol Thy goodness.

NO. 42: CHORALE

Jesus, direct my beginning,
Jesus, remain ever near me;
Jesus, curb my senses,
Jesus, be my sole desire.
Jesus, be ever in my thoughts,
Jesus, let me never falter!

**Aus dem Fünften Teil
Am Sonntage nach Neujahr**

NR. 43: CHOR

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit'
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt
Weil anheut unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

**Aus dem Sechsten Teil
Am Feste der Erscheinung Christi**

NR. 64: CHORAL

Nun seid ihr wohl gerochen
An euer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

**From Part Five
For the 1st Sunday in the New Year**

NO. 43: CHORUS

Let Thy Glory be hymned, oh God!
Let praise and thanksgiving be prepared for Thee.
All the world extols Thee,
because our well-being is pleasing to Thee,
because this day all our desire is fulfilled,
because Thy blessing fills us so gloriously with
joy.

**From Part Six
For the Feast of Epiphany**

NO. 64: CHORALE

Now are you well avenged,
For, upon the host of your enemies,
Christ has broken
That which was against you.
Death, devil, sin and hell
Are quite diminished,
The human race has its place
At God's side.

The University of Alberta Concert Choir, 2000-2001

Debra Cairns, conductor

David Zawatzky, assistant conductor

Megan Miller, accompanist

Soprano I

Kathleen Chantal Cooper

Aynsley Crouse

Megan Hall

Julie Ingraham

Liesel Knall

Christy McColl

Christina Schmolke

Suzanne Sharp

Jen Venance

Caitlin Wells

Kym White

Soprano II

Annique Comeau

Erin Currie

Heather Davidson

Eva Fedunyk

Maria Holub

Sara King

Ariane Maisonneuve

Tracy Preston

Lindsay Schneider

Lindsey Sikora

I-Funn Elizabeth Yu

Alto I

Tomoe Aoki

Emily Chiang

Lisa Eshpeter

Ondrea Fehr

Renna Hoang

Katherine King

Stephanie Kwan

Teresa LaRocque Walker

Meredith McEwen

Annalise Mikulin

Megan Miller

Kristine Nielsen

Catharine Reed

Danielle Salmon

Katy Yachimec

Katya Yushckenko

Alto II

Lisa Brownie

Rebecca Carter

Morghan Elliot

Megan Faulkner

Jacelyn Jagessar

Elizabeth Keeler

Guylaine Lefebvre-Maunders

Marie-Josée Ouimet

Tenor

James Andrews

Andrew Bore

Richard Cui

Raymond Hansen

William McBeath

Craig McLaughlan

Michael Pack

David Sawatzky

David Ward

Erin Waugh

Baritone/Bass

Shawn Ahmad

Scott Campbell

John Cooke

Ian Craig

Rob Curtis

James Gifford

Percy Graham

Steven Greenfield

Armin Grundmann

Todd Keeler

Peter Leoni

Jeff Lynch

Richard Reimer

Kevin Semenjuk

Davin Swenson

Andrew Switzer

Michael Wiens

The University of Alberta Madrigal Singers, 2000-2001
Leonard Ratzlaff, conductor
Ardelle Ries, choral assistant

Soprano

Gillian Brinston
Ebony Chapman
Tracy Fehr
Megan Hall
Jessica Heine
Tanis Holt
Melanie Konynenberg
Catherine Kubash
Karen Nell
Carmen Ouellette
Casey Peden
Ardelle Ries
Jorgianne Talbot

Tenor

Owen Borstad
Jonathan Dueck
CD Saint
David Sawatzky
Jason Summach
Duncan Wambugu
Dale Zielke

Alto

Liana Bob
Amber Chapman
Deanna Davis
Annette Feist
Lesley Anne Foster
Mona Huedepohl
Michelle Kennedy
Lisa Lorenzino
Shannon Markovich
Gayle Martin
Kimberly Nikkel
Benila Ninan
Toscha Turner

Bass

Christian Bérubé
Mark Cahoon
Kevin Gagnon
Chris Giffen
John Giffen
Joel Harder
Sam Hudson
Paul Kemp
Curtis Knecht
Michael Kurschat
Matt Ogle
Vaughn Roste

The University of Alberta Academy Strings, 2000-2001

Tanya Prochazka, conductor

Violin

Kim Bertsch
Ali Boyd
Tabitha Chiu
Suin Chiu
David Colwell**
Kristin Dahle
Carolina Giesbrecht**
Laura Grantham-Crossley
Lois Harder
Ken Heise
Aaron Hryciw
Cynthia Johnston
Robin Leicht
Sheldon Person*
Carol Sperling
Monica Stabel*
Mark van Manen**
David Wong
Scott Zubot

Viola

Brianne Archer*
Emma Hooper
Diane Leung*
Andrea Pollock
Jeremy Tusz

Cello

Cristal Derksen
Simo Eng
Jeff Faragher
Doug Millie
Mark Moran
Sarabeth Steed*
Amy Tucker
Hannah Wensel

Bass

Amanda Broda
Blake Eaton
Mathew Stepney *

Flute

Sarah Bouthillier
Adam Wiebe*

Oboe, Oboe da caccia

Shelly Foster*
Adam Garvin

Oboe d'Amore

Rick Garn †
Hiromi Takahashi†*

Bassoon

Ondřej Goliáš

Horn

Marino Coco
Dubrena Myroon*

Trumpet

Neil Barton*
Leila Flowers
Shari Twarog

Timpani

Nicholas Jacques

Organ

Ondrea Fehr
Jennifer Goodine
Gayle Martin

Harpsichord

Leanne Regehr

**Concert Master (rotating)

* Section leaders/principals

† Assisting personnel

Sponsors



EDMONTON JOURNAL



TRI BACH



Robertson-Wesley United Church

West End Christian Reformed Church
(Musica Festiva)

Upcoming Events:

November

27 Monday, 8:00 pm

**Grant MacEwan College and
University of Alberta**

Jazz Bands Concert

Ray Baril and Tom Dust, directors

John L Haar Theatre,

Grant MacEwan College

Jasper Place Campus

28 Tuesday, 3:00 pm

BachFest 2000 Public String

Masterclass with Elizabeth Wallfisch

Fine Arts Building 1-23

Admission: \$10

29 Wednesday, 7:00 pm

BachFest 2000 Public String

Masterclass with Elizabeth Wallfisch

Fine Arts Building 1-29

Admission: \$10

30 Thursday, 7:00 pm

BachFest 2000 Public Workshop:

The University of Alberta Academy

Strings with Convivium

December

1 Friday, 8:00 pm

Kilburn Memorial Concert

BachFest 2000 featuring *Convivium*

JS Bach *Cello Suite No. 5, Sonata in*

F Minor, François Couperin *Concert*

Royal for Violin, Gamba and Basso

continuo, Dietrich Buxtehude *Trio for*

Violin, Gamba and Basso continuo

Co-sponsored by The British Council :

New Accents

2 Saturday, 3:00 pm

Opera Scenes

Kim Mattice-Wanat, Director

Department of Music students from the

Opera Workshop class are working on

opera scenes from Mozart *Così fan tutte*

and *Marriage of Figaro*, Gluck *Orfeo*,

Handel *Giulius Cesar*, Haydn *Adam and*

Eve and *Catarina*.

3 Sunday, 8:00 pm

The University of Alberta

Concert Band

William H Street, Director

Program will include works by Bartók,

Carter, Chance, Curnow, Gregson,

Jager, Jacob and Reed.

Myer Horowitz Theatre

University of Alberta

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department

of Music. Free admission

information and advanced tickets,

call 492-7681, ext. 222.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult, Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).



University
of
Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, November 28, 2000 at 5:00 pm

Trois Mouvements (c. 1979)

1. Maestoso-Allegro
2. Andantino
3. Allegro vivo

Eugène Bozza
(1905-1991)

Neil Barton, trumpet
Jeremy Maitland, trumpet
Dubrena Myroon, horn
Megan Hodge, trombone
Brock Campbell, tuba

Liederkreis, Op. 39 (1840)

1. In der Fremde (In a Foreign Land)
4. Die Stille (Silence)
5. Mondnacht (Moonlit Night)
8. In der Fremde (In a Foreign Land)
11. Im Walde (In the Wood)

Robert Schumann
(1810-1856)

Shannon Markovich, alto
Adam Johnson, piano

Quintet for Piano, Oboe, Clarinet, Horn and Bassoon in E-Flat Major (1784)

1. Largo-Allegro Moderato

Wolfgang Amadeus Mozart
(1756-1791)

Carmen Ouellette, Piano
Adam Garvin, oboe
Heidi Piepgrass, clarinet
Dubrena Myroon, French horn
Ondřej Goliáš, bassoon

From *Fleurs des Landes*

Le Jeune Patre Breton, Op. 13, No. 4

Le chant du Veilleur (Wachterlied); Estampe Hollandaise (1933)

Hector Berlioz
(1803-1869)
Joaquin Nin
(1879-1949)

Ingrid Kincel, piano
Karen Nell, soprano
Sarah Wolkowski, alto saxophone

Trio for Oboe, Bassoon and Piano (1926)

1. Presto
2. Andante

Francis Poulenc
(1899-1963)

Shelly Foster, oboe
Ondřej Goliáš, bassoon
Natalie VanBrabant, piano

Quintet in A Major (1819) "Trout"

1. Allegro Vivace

Franz Schubert
(1797-1828)

Sheldon Person, violin
Diane Leung, viola
Sarabeth Baldry, cello
Toscha Turner, double bass
Megan Miller, piano



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, November 28, 2000 at 8:00 pm

Trio for Violin, Piano, and Horn in E-Flat Major, Op. 40 (1865)

Johannes Brahms
(1833-1897)

1. Andante
2. Scherzo

Tomoe Aoki, piano
Monica Stabel, violin
Marino Coco, french horn

Wallisische Lieder Series 24, No. 263, WoO 155 (1817)

Ludwig van Beethoven
(1770-1827)

for Soprano, Violin or Flute, Cello, and Piano

7. Oh Let the Night My Blushes Hide
17. The Dairy House
25. The Parting Kiss
6. The Fair Maids of Mona

Casey Peden, soprano
Sarah Bouthillier, flute
Sarabeth Steed, cello
Lisa Bing, piano

Drei Intermezzi, Op. 117 (Arranged for Two Guitars by Jared Walker)

Johannes Brahms

- II Andante non troppo e con molto espressione
- III Andante con moto

Erin Waugh, guitar
Andrew Switzer, guitar

Trio in B-Flat Major, Op. 11 (1797)

Ludwig V. Beethoven
(1770-1827)

1. Allegro con brio
2. Adagio

Mark Bass, clarinet
Mark Moran, cello
Keith Hills, piano

Alaric I or II for Saxophone Quartet (1989)

Gavin Bryars
(b.1943)

Kris Covlin, soprano saxophone
Scott Campbell, soprano saxophone
Eric Goluszka, alto saxophone
Erin Rogers, baritone saxophone

Trio in B Major, Op. 8 (First composed 1855, revised 1890)

Johannes Brahms

1. Allegro con Brio

Carolina Giesbrecht, violin
Amy Tucker, cello
Joel Harder, piano



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, November 29, 2000 at 8:00 pm

of circles and seconds (1999)

Laurie Radford
(b. 1958)

Adam Eccles, soprano saxophone
Catherine Kubash, soprano
Sarabeth Steed, cello
Nicolas Jacques, percussion

Puisqu'ici bas toute ame (1863)
(Poem by Victor Hugo)

Gabriel Faure
(1845-1924)

Tarentelle (1873)

(Poem by Marc Monnier)

Underneath the Abject Willow (performed 1937)
(Words by Auden)

Benjamin Britten
(1913-1976)

Melanie Konynenberg, soprano
Jorgianne Talbot, soprano
Emily Ko, piano

Trio from *Ploner Musiktag* for Three Soprano Instruments (1932)

1. Allegro-Poco Moderato-Allegro

3. Fugato

Paul Hindemith
(1895-1963)

Alpine Suite (1956)

4. Alpine Scene

2. Swiss Clock

Benjamin Britten

James Gifford, soprano and bass recorder
Jeremy Tusz, violin
Lindsay Griffin, flute

1. Nacht (1882)

2. Ständchen (1886)

3. Allerseelen (1883)

4. Mein Herz ist stumm (1887)

5. Zueignung (1882)

Richard Strauss
(1864-1949)

You-ree Rho, soprano
Annette Feist, piano

String Quintet in G Major, Op. 77 (1875)

1. Allegro con fuoco

2. Scherzo: Allegro Vivace

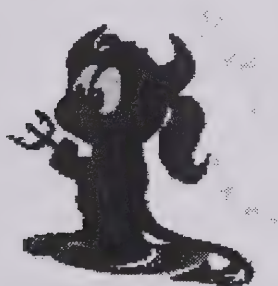
Antonin Dvořák
(1841-1904)

David Colwell, violin
Mark van Manen, violin
Brianne Archer, viola
Jeff Faragher, cello
Matthew Stepney, bass



Arts Building, University of Alberta

The Devil's Own



Saxophone Quartet

Kris Covlin, Soprano Saxophone

Scott Campbell, Alto & Soprano Saxophone

Eric Goluszka, Alto & Tenor Saxophone

Erin Rogers, Baritone Saxophone

25 Nov. 2000 • 8:00 PM • Convocation Hall

Program

Alaric I or II (1989)

Gavin Bryars
(b. 1943)

Twée Koralen (1974)

Klaas De Vries
(b. 1944)

- I. to the memory of Johnny Hodges
- II. A la memoria di Bruno Maderna

Intermission

Program Notes

Alaric I or II is scored for two soprano saxophones, plus alto and baritone, rather than the more common SATB, to mirror the instrumentation and pitch ranges of the more familiar string quartet.

Alaric I or II was written during the summer of 1989, commissioned by the Delta Saxophone Quartet, when I had no access to any instrument or recording equipment and so the musical references, which I wanted to include, were done, imperfectly, from memory. These included parts of my second opera Doctor Ox's Experiment (then only existing in sketch form), the work of the Argentinean bandoneon player Dino Saluzzi and so on. I also included a number of extended techniques including circular breathing, multiphonics and extreme registers. The piece is technically quite difficult and, curiously, it is the lower instruments, which have the hardest parts - the baritone sax having some altissimo passages and, eventually, ending the piece with a brief elegiac solo in the pibroch piping tradition. The piece is essentially lyrical and even vocal in character, thereby following Grainger's idea of the saxophone family (SATB) as a parallel to the family of human voices. The title comes from the name of the mountain, Mount Alaric, in Southwest France, opposite the Chateau where I spent the summer. No one seemed to know which of the two "King Alarics" the name referred to.

—Gavin Bryars

Twee Koralen was written by the Dutch composer, Klaas De Vries, for the Netherlands Saxophone Quartet in 1974. This elegiac work was written with two people in mind— Johnny Hodges and Bruno Maderna. Hodges, was one of the finest saxophone players in jazz, of any era. A superb musician with a wonderful sound and above all, a tone that is always instantly recognizable, which is the hallmark of the jazz greats. Maderna was an Italian composer of avant-garde and electronic music

and a noted conductor. With his friend the composer Luciano Berio, Maderna founded the Studio di Fonologia Musicale at Milan Radio in Italy in 1954; the studio became a major laboratory for electronic music in Europe.

Duke Meets Mort is a meeting at a "summit" between two American originals, who, while we mourn their loss, can now hopefully get to know one another a little better. Specifically, the piece takes six chords (never quite in their original sequence) from Duke Ellington's Mood Indigo and interprets them freely in the voice of Morton Feldman. I've always felt a correspondence between Ellington's "Indigos" and Feldman's delicate, ethereal vision, so this "jam" should not be too much of a surprise. The piece should be played throughout with hushed reverence, an homage and prayer. This piece was written for the Nice Guy Saxophone Quartet in 1992.

—Robert Carl

Grave Et Presto, written in 1938, mimics a solemn, funeral dirge, opening slowly and quietly, gradually building to a climax and returning to its opening mysteriousness. A sudden tempo change begins the lively, playful section, which displays the beauty of the saxophone as well as the technical mastery of each player.

The Devil's Rag was written by Jean Matitia, also known as Christian Lauba, in 1988. Matitia is Lauba's alter ego, with each personality composing in contrasting styles. The composer created versions for solo saxophone and piano as well as twelve-member saxophone ensemble. The Devil's Own Saxophone Quartet has reduced the arrangement to its present quartet form.

Duke Meets Mort (1992)

Robert Carl
(dates unknown)

Grave et Presto (1938)

Jean Rivier
(1896-1987)

Devil's Rag (1988)

Jean Matitia
(b. 1952)

Please join us for a reception in the Arts Lounge.

Upcoming Events

Dec. 16, 2000 Sr. Recital: **Kris Covlin**, Saxophone
Con Hall, 8PM. Free Admission

Jan. 19, 2001 Sr. Recital: **Scott Campbell**, Saxophone
Con Hall, 8PM. Free Admission

Feb. 25, 2001 Jr. Recital: **Erin Rogers**, Saxophone
Con Hall, 8PM. Free Admission



Department of Music
University of Alberta



Arts Building
University of Alberta

BachFest 2000

____Nicholas Arthur____

KILBURN

MEMORIAL CONCERT SERIES

Featuring

Convivium

Elizabeth Wallfisch, violin

Richard Tunnicliffe, cello

Paul Nicholson, harpsichord

Co-sponsored by

The British Council : New Accents

Friday, December 1, 2000

at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program

Sonata in G Major for Violin and

Basso Continuo, BWV 1012 (1717-1723)

Johann Sebastian Bach
(1685-1750)

Adagio

Vivace

Largo

Presto

Elizabeth Wallfisch, Baroque violin

Richard Tunnicliffe, Baroque cello

Paul Nicholson, harpsichord

Sonata in F Minor for Violin and Obbligato

Harpsichord, BWV 1018 (1717-1723)

Johann Sebastian Bach

(Adagio)

Allegro

Adagio

Vivace

Elizabeth Wallfisch, Baroque violin

Paul Nicholson, harpsichord

Suite Number 5 for Solo Cello

in C Minor, BWV 1011 (ca.1720)

Johann Sebastian Bach

Prelude

Allemande

Courante

Sarabande

Gavottes 1 and 11

Gigue

Richard Tunnicliffe, Baroque cello

Intermission

Neuvième Concert from Les Concerts Royaux

(Les Gouts reunis) "intitulé Ritratto
dell amore" for Violin and

Basso Continuo (1714-1715) François Couperin (1668-1733)

Le Charme...Gracieusement, et gravement

L'enjouement...Gayement

Les Graces...Courante françoise

Le, je-ne-sçay-quoy... Gayement

La Vivacité

La Noble Fierté, Sarabande... Gravement

La Douceur... amoureuxment

L'et Coetera, [ou Menuets]...1er Partie, 2ième Partie

Elizabeth Wallfisch, Baroque violin

Richard Tunncliffe, viola da gamba

Paul Nicholson, harpsichord

Partita Number 3 in E major

for Solo Violin, BWV1006 (ca.1720)

Johann Sebastian Bach

Prelude

Loure

Gavotte

Minuets 1 and 11

Bouree

Gigue

Elizabeth Wallfisch, Baroque violin

Trio Number 4 from Book 1 in B-Flat Major,

"Sonata" for Violin, Viola da Gamba

and Harpsichord (1696)

Dietrich Buxtehude

Vivace

(1637-1707)

Lento

Allegro

Elizabeth Wallfisch, Baroque violin

Richard Tunncliffe, viola da gamba

Paul Nicholson, harpsichord

KILBURN MEMORIAL ARTISTS: CONVIVIVUM

The Kilburn Memorial Concert and the final gala concert in our Bachfest 2000 Festival. *Convivium* is one of the most exciting period instrument groups to have emerged in Britain in recent years. It brings together the talents of three highly experienced and respected musicians: violinist Elizabeth Wallfisch, cellist Richard Tunncliffe and harpsichordist Paul Nicholson.

Convivium originally came together when Elizabeth Wallfisch was invited to make a series of recordings for the BBC of early Italian violin sonata repertoire. Twelve programs were made for the original series, by which time the trio so enjoyed working together that they decided to form a permanent partnership. Recordings for the BBC now form a regular part of their schedule. Major engagements have included the Dutch Early Music Network, broadcasts for WDR Cologne, the Bruges Festival, the Nordic Baroque Music Festival, concerts in Spain, Australia and Great Britain (at the Bath, Greenwich, Gower and Swaledale Festivals). They also appeared in a film for Dutch TV. In 1993 the trio made its first tour of Australia. Its USA debut took place in New York in 1994.

At the invitation of Hyperion Records, *Convivium* (then under name of The Locatelli Trio) made a series of recordings of violin sonatas from the Italian repertoire. Releases include full CDs of music by Locatelli, Tartini and Corelli, Albinoni and Veracini. The trio has also recorded works by a number of early English composers for Hyperion's English Orpheus Series and in 1994 they collaborated with other leading early music soloists, Lisa Beznosiuk (baroque flute) and Rachel Beckett (recorder) in a recording of Handel Sonatas Op 1. Their first volume of Tartini Violin Sonatas was greeted as "without doubt one of the finest records of baroque chamber music ever issued" (*CD Review*, October 1991).

The tercentenary of the birth of Pietro Locatelli took place in 1995 and The Trio offered specially devised programs in celebration, linking Locatelli with composers whom he would have known, worked with, been influenced by, or influenced, such as Corelli, Valentini, Vivaldi, Galuppi and Leclair. An appearance at the Locatelli Tercentenary celebrations in Amsterdam followed an engagement at the Irsee Festival. In 1996 they made a return visit to Irsee and also to the Utrecht Early Music Festival, also making recordings for BBC Radio 3 and Hyperion Records, appearing at British festivals and at the Duisberg Schubert Festival. 1997-8 saw visits to Bulgaria, The Netherlands, Switzerland (Zurich Early Music Festival), Germany (Berliner Tage für alte Music) as well as concerts throughout England, including the York Early Music Festival, (which concert was also broadcast on BBC Radio 3) and a residency at the Britten-Pears School in

Aldeburgh. In 1999 there were return visits to York, Aldeburgh and Irsee and a concert as part of the English Haydn Festival,. A program of music by composers imitated by Kreisler was recorded y BBC Radio 3 for broadcast on 1 April.

The members of *Convivium* also have very active lives as soloists, with engagements all over the world. Elizabeth Wallfisch is an outstanding concerto and recital soloist specialising in "period" violin performance. She undertakes a busy schedule of concerts, recordings and broadcasts, both as concerto soloist (often directly from the violin) and as a recitalist in regular performances with *Convivium*. She regularly leads the Orchestra of the Age of Enlightenment and the Raglan Baroque Players with Nicholas Kraemer and, occasionally, the London Classical Players under Roger Norrington. She has recorded for the Virgin Classics "Veritas" label and Hyperion.

While enjoying the reputation she has earned as a specialist in "early" violin repertoire, Elizabeth Wallfisch continues to play works for the later periods, including the Brahms Double Concerto with her husband Raphael Wallfisch (who will be one of our visiting artists in March). Elizabeth Wallfisch makes regular visits to her native Australia, and since 1993 she has been a featured soloist and has led the orchestra at the annual Carmel Bach Festival in the USA under Bruno Weil. In 1996 Elizabeth undertook a tour as soloist in Mozart's Violin Concerto in D Major, K 218 with the Orchestra of the Age of Enlightenment under Frans Bruggen , and performed the Bach Concerti with the OAE again in Paris as soloist/leader under Gustav Leonhardt. 1997/8 saw many solo engagements in the UK and mainland Europe - Germany, Greece, France, Holland and Slovakia - as well as her annual visits to Carmel and Australia.

Her teaching commitments continue at the Royal Academy of Music and as Professor of Baroque Violin at the Royal Conservatoire in The Hague. We cannot resist ending this biographical sketch with the revelation that Elizabeth Wallfisch is the twin sister of our own Professor Tanya Prochazka (yes, there are actually two of them!)

Nicholas Arthur Kilburn Memorial Concert Series

In 1980, Peter Kilburn gave a large sum of money to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of free concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of the *Convivium* here tonight is made possible by the generosity of the Kilburn family.

- 1981: Jorge Bolet, pianist
- 1982: (spring) York Winds
- 1982: (fall) Vancouver Chamber Choir
- 1983: Shura Cherkassky, pianist
- 1984: Guy Fallot, cellist
- 1985: Elly Ameling, soprano
- 1986: Eugene Istomin, pianist
- 1987: Franco Gulli, violinist
- 1988: Maureen Forrester, contralto
- 1989: Marek Jablonski, pianist
- 1990: Joseph Swensen, violinist
- 1991: Kaaren Erickson, soprano
- 1992: Detlef Kraus, pianist
- 1993: Ofra Harnoy, cellist
- 1994: Heinz Holliger, oboist
- 1995: Louis Quilico, baritone
- 1996: Stephen Hough, pianist
- 1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
- 1998: David Higgs, organist
- 1999: Edith Wiens, soprano

Sponsors



EDMONTON JOURNAL



TRI-BACH



Robertson-Wesley United Church

West End Christian Reformed Church
(Musica Festiva)



University
of
Alberta



Opera

Saturday Afternoon at the Opera

Kim Mattice Wanat, Artistic & Stage Director
Sylvia Shadick Taylor, Music Director/pianist
Russell Baker, Lighting Director

Saturday, December 2, 2000 at 3:00 pm



Arts Building
University of Alberta

Program

Excerpts from....

Così fan tutte (1790)

Wolfgang Amadeus Mozart
(1756-1791)

The Sopranos

**James Gifford, Samuel Hudson, David Pasieka
(supers) Mark Cahoon & Tanis Holt**

Così fan tutte (1790)

Wolfgang Amadeus Mozart

Pretty Women

**Raven Borstad, Tanis Holt
(supers) Samuel Hudson & David Pasieka**

Cendrillon (1899)

Jules Massenet
(1842-1912)

The Rugrats

**Leith Bell, Lesley Foster, Annalise Mikulin,
(super) David Pasieka**

Giulio Cesare (1724)

George Frideric Handel
(1685-1759)

The Mirror Has Two Faces

Lesley Foster, Jorgianne Talbot

Orfeo ed Euridice (1762) Christoph Willibald Ritter von Gluck
(1714-1787)

Saving Private Euridice

**Shannon Markovich, Karen Nell
(supers) Entire Opera Workshop Class**

Le Nozze di Figaro (1786)

Wolfgang Amadeus Mozart

Double Jeopardy

Jorgianne Talbot, Karen Nell

(supers) Samuel Hudson, Mark Cahoon, David Pasioka

Don Giovanni (1787)

Wolfgang Amadeus Mozart

Little Donny Giovanni at Summer Camp

Raven Borstad, James Gifford, Samuel Hudson

(supers) Lesley Foster, Jorgianne Talbot

Die Schöpfung (The Creation) (1796-1798)

Joseph Haydn
(1732-1809)

Adam and Eve, Ted and Alice

Mark Cahoon, You Ree Rho, Samuel Hudson, Leith Bell

(supers) James Gifford & David Pasioka

La Canterina (1766)

Joseph Haydn
(1732-1809)

As the Stomach Turns

Tanis Holt, Shannon Markovich,

David Pasioka, You Ree Rho

(supers) James Gifford, Leith Bell,

Mark Cahoon, Lesley Foster

Upcoming Events:

3 Sunday, 8:00 pm

**The University of Alberta
Concert Band**

William H Street, Director

Program will include works by Bartók ,
Carter, Chance, Curnow, Gregson,
Jager, Jacob and Reed
Myer Horowitz Theatre
University of Alberta

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music
Free admission

8 Friday, 8:00 pm

Faculty Recital

Jacques Després, piano

with Visiting Artist

Martin Bruns, baritone

*Schubert Selections, Mahler
Kindertotenlieder, Strassfogel Dear
Men and Women, Musto Heartbeats and
Shadow of the Blues*

11 Monday, 8:00 pm

Master of Music Recital

Mark Hannesson, composition

Featuring his recent works

January

9 Tuesday, 8:00 pm

Faculty and Friends

Jeff Anderson, trumpet

Terence Dawson, piano

*Barat Andante and Scherzo, Pilss Sonate
for Trumpet and Piano, Brahms
Fantasien, Op 116, Lavallée
Meditation, Hindemith Sonate for
Trumpet and Piano, and Hubeau Sonate
for Trumpet and Piano*

12 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

*Kraus Selections, Liszt Variations on a
motive from the cantata "Weinen,
Klagen, Sorgen, Sagen", and the
"Crucifixus" from the B Minor Mass by
JS Bach, Mussorgsky Pictures at an
Exhibition*

15 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music

23 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student
composers at the University of Alberta.
Free admission

25 Thursday, Time: TBA

The Centre for Ethnomusicology
presents **Folkways Alive**
Applied Music Study Area
2nd Floor, Fine Arts Building

26 Friday, 8:00 pm

Faculty and Friends

Judith Richardson, soprano

Janet Scott Hoyt, piano

*Schubert, Brahms, Strauss, Copland and
Duparc Lieder*

28 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with the Praetorius String Quartet
Program will include works by Forsyth,
Moncayo, Villa-Lobos and Roy Harris
Third Symphony

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without
notice. Please call 492-0601 to confirm concerts (after office hours a
recorded message will inform you of any changes to our schedule).



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Myer Horowitz Theatre

University of Alberta

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Free admission

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Faculty Recital

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Convocation Hall, Arts Building, University of Alberta

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Composition Recital

new works by

David Mitchell

Candidate for the Master of Music degree

Sunday, December 3, 2000 at 3:00 pm



Arts Building
University of Alberta

Convocation Hall,
Arts Building,
University of Alberta

Program



Department of Music
University of Alberta

Pianos: Around C

Corey Hamm - piano
Roger Admiral - piano

Void

Georgina Williams - alto
Darren Sahl - clarinet
SarahBeth Steed - cello
Andrea Fehr - organ

Musica Arco

Carolina Giesbrecht - violin
Ken Heise - violin
David Mitchell - viola
Sarahbeth Steed - cello

Drum M

saxophone:
Jessica Dyck
Marshall Tindall
Scott Campbell

ewe drums:
Kristin Dahle
Joe Vos
Keith Yasheydo
Lindsay Cochrane
Ruston Vuori
Gerrard MacKinnon
Dave Mitchell
Chrissie-Jane Cronje
Mary Weng
Mark Hannesson

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr. Mitchell

Mr. Mitchell is a recipient of the Violet Archer Graduate Scholarship in Musical Composition and a Beryl Barns Memorial Award (Graduate)

Reception to follow in the Arts Lounge

Void

**There is a black hole in my soul
Vacancy devoid of light
Empty of deed
Empty of thought
Empty of love
Void of existence**

**There is a black stain in my soul
Thick black tarnish that spreads dark spores
Empty of deed
Empty of thought
Empty of love
Void of existence**

**It spreads
Infecting
It appears unexpected with reaching tendrils of void space to grow more intimately
conjoined
It touches here and I am nothing
It reaches there and I am contained
Undone
I can not be**

**There is a black mark deep within
Dense and dark as ancient blood
Empty of deed
Empty of thought
Empty of love
Void of existence**

**There is a black hole in my soul
Emptiness that swallows light
Empty of deed
Empty of thought
Empty of love
Void of existence**

**Acid burning black
pits
Uncontained
Clinging
Stealing vision
Eroding my horizons**

**A black hollow
Always there
Hungry
Devouring
Infinite gravity
It draws me to its
brink
an event-less horizon
I feed it pieces of
myself**

**How can I resist
How can I stop this nothing within
Who can avoid the creeping ghostly shadows of
dusk**

Pianos: Around C

This work is loosely based on an additive system consisting of groups of notes that range from repeated eighth notes to long arpeggiated upward flourishes. The eighth note pulse is constant and relentless. As the groupings of notes are all of varying length; the pianos shift in and out of phase, both competing and co-operating to create a rich and complex tapestry of sound. This kinetic material, limited in pitch and compass, is interrupted by contrasting material. This new material is very static at the level of pulse, only showing its direction in large scale time; an important element of this section is the sound of the natural decay of a vibrating piano string.

Void

The text, I believe, speaks for itself. In the music, I have tried to embody the sense of absence, apathy or void as a looming, very solid and tangible presence. I have done this through the use of drones, a pitch row, and an obscure deconstructionist pitch inversion system. The drones are centred on A, and the vocal line is centred on A flat to provide an enduring sense of tension throughout the work.

Musica Arco

This work, scored for a retuned string quartet, draws on many disparate elements. The retuning of the instruments allows the use of close drones in a manner reminiscent of Norwegian tradition of halling fiddling. The musical material is predominantly dynamic and dance-like, but in a constantly changing, asymmetric meter. I have employed an additive approach to meter in much of this work, in which beats arise as groupings of pulses, rather than the divisive system typically employed by western music in which beats generate pulses through subdivision. This dynamic material is contrasted by quieter sections, employing harmonics to create a thin, somewhat discordant sound.

Drum M

This work springs from my experience performing in an ensemble using these traditional ewe instruments and the associated repertoire. This work strives to capture some of the dynamic and performer-oriented aspects of traditional ewe Drums. The material is presented to the performers as a series of cells or rhythmic patterns. The performers then play each cell as frequently as they wish, but performers are not permitted to return to a previous cell once they have moved on. In other sections, the lead drum performs signals that require the performers to change patterns in a coordinated manner. The first section of the work is based on a rhythmic pattern similar in character to the drum Gahu. The middle section takes a very different turn, presenting a rhythm in 15/8.

Acknowledgements

I would like to thank my professors:
Drs. Forsyth, Radford, Bashaw and Hatch
for their dedicated instruction in the art of composition.

I would like to thank my colleagues:
Mark Hannesson, Robert Aszmies, and Robert Polzoni
for their practical and moral support,
for listening parties,
and for being excellent sounding boards for my ideas.

I would like to thank past instructors:
Mr. David Ford, Mr. David Mott, and many others
for encouraging and teaching me in the love of music
particularly new music.

I would like to thank all of the musicians who have played my music::
without musicians interested in performing new music
being a composer loses its meaning

I would like to thank my wife:
Paula Mitchell
for her support, understanding, and patience
upon which I sometimes lean heavily



University of Alberta
Department of Music

Concert Band

William Street, Director

Sunday, December 3, 2000

at 8:00 pm

Myer Horowitz Theatre

Student Union Building

University of Alberta

Program

William Byrd Suite (1924)	Gordon Jacob (1895-1984)
I The Earle of Oxford's March	
II Pavana	
III Jhon come kiss me now	
IV The Mayden's Song	
V Wolsey's Wilde	
VI The Bells	

Petite Suite (ca. 1936)	Béla Bartók (1881-1945)
I Walachian Dance	
II Mourning Song	Transcribed by Charles Cushing
III Ukranian Song	
V Bag Pipe	

Trauersinfonie (1844)	Richard Wagner (1813-1883)
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Heather Davis, conductor

Fiesta Mexicana (1954)	H. Owen Reed (b. 1910)
------------------------	---------------------------

Third Suite (1965)	Robert Jaeger (b. 1939)
I March	
II Waltz	
III Rondo	

Intermission

Fantasy on a Colonial Theme (1989)	James Curnow (b. 1943)
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Festivo (1987)	Edward Gregson
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Irish Tune from County Derry (1918)	Percy Aldridge Grainger (1882-1961)
-------------------------------------	--

Variations on a Korean Folk Song (1967)	John Barnes Chance (1932-1972)
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2000-2001 University of Alberta Concert Band
William Street, Director

Oboe I

Anjuli Baker
Heather Davis

Oboe II

Kristen Bérubé

Piccolo

Priscilla Chan

Flute I

Joy Wang
Angelica Borsellino
Morgan Lavigne
Susan Fingas
Priscilla Chan
Jack Chen

Flute II

Nicole Robertson
Rebecca Papenbrock
Wendy Matthewson
Katie Heffring
Melissa Chee
Natasha Lewis

E-Flat Clarinet

Angela Visscher

Clarinet I

Nita Sankar
Angela Visscher
Dayle Robertson
Irene Gierkowicz

Clarinet II

Philip Stein
Jamie Sootheran

Clarinet III

Courtney Welwood
Sean Kay
Kathleen Debusschere
Tanya Mirzayanis
Patricia Ackney
Fred Mitchell

Alto Clarinet

Colleen Radcliffe

Bass Clarinet

Lyndsey Cohen

Bassoon I

Aaron Hryciw

Bassoon II

Stephanie
Milner-Zimmerman

Alto Saxophone I

Alfredo Mendoza
Jeff Lynch
Joshua Capri
Allison Kwan

Alto Saxophone II

Joshua Sommer
Jessica Dyck
Anne-Marie Felicitas

Tenor Saxophone

Sean Patayanikorn
Jonathan Wiersma

Baritone Saxophone

Melissa Moser

Horn I

Daniel Yarmon
Frank Dunnigan

Horn II

Jennifer Trautman
Krista Majeran
Valerie Robinson

Horn III

Jonathan Hemphill
Gail Allison
Treena Weighill

Horn IV

Grant Assenheimer
Virginia Ackroyd

Cornet I

Jamie Burns
Norman Stein
Kyle Townend

Cornet II

Craig MacLaughlan
Ben Comer
David Beck
Ryan Findlay
Nolan Bard

Cornet III

Liam Stewart
Karl Coulthard
Danette Letourneau
Kristianne Viher
Anita Gue

Trombone I

Laurie Shapka
John Benzie
Lindsay Snook

Trombone II

Anthony Bissoon
Alison Weir
Adam Pommer
Neil Lough

Trombone III

Craig Guglich
Paul Moffatt
Ryan Kerner
Banning Symington

Euphonium

Curtis Farley
Lara Hyndman
Daniella Rubeling
Justin Walker

Tuba

Amanda vonArx
Brock Campbell
Lindsay Irwin
Justin Litun
Scott Whetham

Percussion

Janna Kozuska
Nami Wakabayashi
Cameron Roset
Steven Peters
Angela Cheng

Piano

Allison Kwan

Upcoming Events:

December

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the Department of Music
Free admission

4 Monday, 5:00 & 7:00 pm

Festival of Nine Lessons and Carols

featuring the **University of Alberta**

Mixed Chorus and Faculty of Education Handbell Ringers

under the direction of **Robert de Frece** with **organist Marnie Giesbrecht**.

Sponsored by University of Alberta Christian Chaplains and The Department of Music. Admission is free, but a donation to the U of A Campus foodbank welcome.

Advanced tickets are required. For more information and advanced tickets, call 492-7681, ext. 222.

8 Friday, 8:00 pm

Faculty Recital

Jacques Després, piano

with Visiting Artist

Martin Bruns, baritone

Schubert Selections, Mahler

Kindertotenlieder, Strausfogel Dear

Men and Women, Musto Heartbeats

and *Shadow of the Blues*

11 Monday, 8:00 pm

Master of Music Recital

Mark Hannesson, composition

Featuring his recent works

January

9 Tuesday, 8:00 pm

Faculty and Friends

Jeff Anderson, trumpet

Terence Dawson, piano

Barat Andante and Scherzo, Pilss

Sonate for Trumpet and Piano, Brahms

Fantasien, Op 116, Lavallée

Meditation, Hindemith Sonate for

Trumpet and Piano, and Hubeau

Sonate for Trumpet and Piano

12 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Kraus Selections, Liszt Variations on a

motive from the cantata "Weinen,

Klagen, Sorgen, Sagen", and the

"Crucifixus" from the B Minor Mass

by JS Bach, Mussorgsky Pictures at an

Exhibition

15 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music

23 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student composers at the University of Alberta.

Free admission

25 Thursday, Time: TBA

The Centre for Ethnomusicology

presents **Folkways Alive**

Applied Music Study Area

2nd Floor, Fine Arts Building



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, December 4, 2000 at 12:10 pm

Fanfare for a Coming of Age (1973)

Arthur Bliss
(1891-1975)

Sacrae Symphoniae (1597)

No. 14, Canzon Noni Toni à 12

Giovanni Gabrieli
(1557-1612)

Brock Campbell, guest conductor

Symphony in Brass (1992)

1. Andante - Allegro

Eric Ewazen
(b. 1954)

University of Alberta Brass and Percussion Ensemble

Neil Barton, Jeff Bryant, Leila Flowers,

Sheena Hyndman, Jeremy Maitland, and Kristine Viher, trumpet

Marino Coco, Tammy Hoyle, Dubrena Myroon, and Daniel Yarmon, horn

Anthony Bissoon, Megan Hodge, and Alden Lowery, trombone

Curtis Farley and Ted Huck, bass trombone

Lara Hyndman and Ed Stein, euphonium

Justin Litun, tuba

Court Laslop and Jonathon Sharek, percussion

Chris Taylor, conductor



Arts Building, University of Alberta

MUSIC 259
Final Recital
Wednesday December 6, 2000
Fine Arts Building rm 1-29

Program

- | | | |
|-----|-------------------------------|-----------------|
| 1. | Friday Afternoon Melango | Jeremy Tusz |
| 2. | Theme & Variations | Ondrej Golias |
| 3. | I Drink to Forget | Jay Summach |
| 4. | The Tin Sombrero | Dayle Robertson |
| 5. | Fantasia for String Quartet | Sara King |
| 6. | Sonata Movement: adagio molto | Steve Rodgers |
| 7. | Erethism | Chad McDonnell |
| 8. | Egy Tanulmány | Jeremy Tusz |
| 9. | Liam's Shadowland | Annique Comeau |
| 10. | Splitting Ions in the Ether | Aaron Goos |
| 11. | Static Lethargy | Robin Leicht |
| 12. | Whisper to an Angel | Jeff Faragher |

Faculty Recital
Jacques Després, piano
with guest artist
Martin Bruns, baritone

Friday, December 8, 2000
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Selections	Franz Schubert (1797-1828)
An Schwager	
Kronos (Johann Wolfgang von Goethe) (1816)	
Wehmut (Matthäus von Collin) (1822)	
Die Hoffnung (Friedrich von Schiller) (1817)	
Sei mir begrüßt (Friedrich Rückert) (1822)	
Du bist die Ruh (Rückert) (1823)	
Kindertotenlieder (Friedrich Rückert) (1901-04)	Gustav Mahler (1860-1911)
Nun will die Sonn' so hell aufgehn	
Nun seh' ich wohl, warum so dunkle Flammen	
Wenn dein Mütterlein	
Oft denk' ich, sie sind nur ausgegangen	
In diesem Wetter	

Intermission

Dear Men and Women (John Hall Wheelock) (1985)	Ignace Strasfogel (1909-1994)
Heartbeats (Melvin Dixon) (1989)	John Musto (b. 1954)
Shadow of the Blues (Langston Hughes) (1987)	John Musto
Silhouette	
Litany	
Island	
Could be	

Translations

An Schwager Kronos / To Coachman Chronos

Johann Wolfgang von Goethe

Stir yourself, Chronos!
On at a rattling trot!
Downhill the way runs:
The head reels, revolts
at your dawdling.
On, heedless of bumps,
over stick, over stone, speed
on into life!

Now once more,
breathless, at a walk,
toiling uphill—
up, then, not sluggard—
striving, hoping, up!

High, wide, glorious
the view around into life,
from range to range
the eternal spirit floats
presaging life eternal.

Aside from your career
a shady roof draws you,
and the refreshment-promising gaze
of the girl on the step.
Revive yourself! For me, too girl,
that sparkling draught,
that bright, health-giving look!

Down, then, faster down!
See, she sinks!
Before it sinks, and I, an old man,
am trapped on the misty moor,
toothless jaws champing, bones shaking,

snatch me, still drunk
with its last ray, a fiery sea
raging in my eyes,
blinded, staggering,
into hell's night gate.

An Schwager Kronos / To Coachman Chronos (cont'd.)

Sound, coachman, your horn,
rattle resoundingly on.
Tell Orcus we're coming,
let mine host be waiting
at the door to welcome us.

Wehmut / Melancholy

Matthäus von Collin

When I walk through wood and field,
so happy then I feel and sad
in my restless heart.
So happy, so sad, when I see
the meadow in its full beauty,
and all the joy of spring.
For what blows sonorous in the wind,
what stands towering to heaven,
and man too, so familiar
with all the beauty that he see,
vanishes and dies.

Die Hoffnung / Hope

Friedrich Schiller

Much men talk and dream
of better days to come,
towards a happy, golden goal
we see them chasing and running.
The world grows old, and young again,
but man hopes ever for better.

Hope brings man into the world,
flutters round the merry boy,
youth is drawn by its magic gleam,
with the greybeard it's not buried—
though he end in the grave his weary
run,
yet still at the graveside he plants hope.

No empty, flattering delusion is it,
engendered in the brain of a fool;
loudly it is proclaimed in the heart:
'We have been born for better!'
And what is said by the inner voice
does not deceive the hoping soul.

Sei mir begrüßt / I Greet You

Friedrich Rückert

O you, snatched from me and my kiss,
I greet, I kiss you!

O you, reached only by my longing
greeting,

I greet, I kiss you!

You, by love's hand to this heart
given, you who from my
breast are taken! With this flood of tears
I greet you, I kiss you!

To defy the distance, hostile and
dividing,
come between you and me;
to vex the envious powers of fate,
I greet you, I kiss you!

As ever you, in love's fairest spring,
came out to me with greeting and a kiss,
so with my soul's most ardent
outpouring
I greet you, I kiss you!

A breath of love effaces space and time,
I am with you, you are with me,
I hold you in my arms' embrace,
I greet you, I kiss you!

Du bist die Ruh / Repose You Are

Friedrich Rückert

You are repose,
and gentle peace,
longing you are,
and what quiets it.

To you I dedicate,
full of joy and pain,
as a dwelling here,
my eye and heart.

Come, enter in
and close
softly behind you
the gate.

Du bist die Ruh / Repose You Are

(cont'd.)

Drive other pain
from this breast.
Full be this heart
of your joy.

The temple of these eyes,
by your gleam
alone is lit,
of fill it wholly!

**Kindertodenlieder / Songs of Children
Dead**

Friedrich Rückert

I
Now is the sun about to rise so bright,
as if no ill had befallen in the night.
Ill has befallen me alone;
the sun — it shines for everyone.
You must not confine the night within,
but must immerse it in light everlasting.
In my firmament a light has failed,
welcome be glad light of the world!

II
Now I see well why so dark the flames
you flashed at me so often,
O eyes!

It was as if, entirely in one look,
to concentrate your whole power.

But I suspected not — for mists

enveloped me,
woven by deceptive fate —
that the ray was making to return
to there whence all rays stem.

You, by your gleam, would have told
me:

So gladly would we stay close by you,
but that, by fate, we are denied.

Only look at us, for soon shall we be
far!

What in these days to you are only eyes,
in future nights shall be to you but stars.

Kindertodenlieder / Songs of Children

Dead (cont'd.)

III

When your mother
comes in the door,
and, turning my head,
I look her way,
not upon her face
does my gaze first fall,
but on the place,
nearer the floor,
where your sweet
face would be,
if, bright with joy,
you were coming too,
as you used, my daughter.

When your mother
comes in the door
with the candle's gleam,
it always seems as if
you came too,
slipping in behind,
as you used.
O you, your father's cell's
ah, all-too-quickly-
extinguished gleam of joy!

IV

Often I think they have merely gone
out!
Soon will they come home again!
The day is fine! Oh, do not fear!
Merely a long walk it is they are taking.

Yes, they have merely gone out,
and now will come home again.
Oh, do not fear, the day is fine!
Merely to those hills they are walking!

They have merely gone on ahead
and will not wish to come home again!
On those hills we'll overtake them in the
sun!
On those hills the day is fine!

V

In this weather, this roaring wind,
never would I have sent those children
out;
they were carried from the house,
and nothing could I say.

In this weather, this raging gale,
never would I have let those children
out,
I saw afraid of their falling ill —
those thoughts now are vain.

In this weather, this raving storm,
never would I have let those children
out,
I feared they might die next day,
there is no cause for that fear now.

In this weather, roaring wind, raging
gale,
they rest as if in their mother's house,
alarmed by no storm,
protected by God's hand.

Translations by

George Bird and Richard Stokes

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over two decades in his native Canada and the U.S. with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule....He immediately showed that he is a Bartok player after the composer's own heart."

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Mr. Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Mr. Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Mr. Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartók Mikrokosmos at Vanderbilt University.

The long list of Mr. Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

Mr. Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Mr. Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He also has recorded solo piano repertoire for the Eroica and VDE/Gallo CD labels. Naxos will release his latest CD, featuring the keyboard works of Joseph Martin Kraus, in the spring 2001.

Swiss baritone **Martin Bruns** has won much acclaim for his concert and oratorio appearances throughout Europe. He has been a featured soloist e.g. with the New York Chamber Symphony, the Akademie für Alte Musik Berlin, the Ensemble Oriol Berlin, the Frankfurt Radio Symphony Orchestra, the Berne Symphony Orchestra and the Ensemble 415 Geneva. He has collaborated with conductors such as Gerard Schwarz, Ivor Bolton, Heinz Holliger, Jonathan Nott, Marcus Creed, Carl Sinclair and Oleg Caetanl.

Besides the baroque and romantic repertory, the performance of lesser-known works by 20th century composers such as Ferruccio Busoni, Ignace Strassfogel and Philipp Jarnach is important to him. Numerous premiere performances document also his active interest in contemporary music.

In 1999, he premiered e.g. *Journey to Immortality* by Azerbeidjan composer Frangiz Ali-Zadeh at the Lucerne International Music Festival. Several works have been written for Bruns in the past years; amongst them a piece for baritone and chamber orchestra by the American David Diamond.

He is regularly joined by noted pianists such as Brian Zeger, Ulrich Eisenlohr and Kolja Lessing, as well as by fortepianist Christoph Hammer. Widespread attention gained his arrangement of Schubert's *Schöne Müllerin* for baritone and guitar (published by Gehrman's Musikforlag in Stockholm) on which he collaborated with Swedish guitarist Mats Bergström. He has recorded for the Decca and Divox labels. For Naxos he will record a program of Schubert's Schiller settings within the new complete Schubert song edition of that label.

On the operatic stage his credits include Figaro (Babiere), Dandini, Papageno, Guglielmo, Zar Peter (Zar und Zimmermann), Silvio, to name but a few. He began his career as a member of the Hesse State Theatre in Wiesbaden, and has since appeared at the Bavarian State Opera in Munich, the Deutsche Oper am Rhein in Düsseldorf and other European houses. In January 2001 he will sing the title role in Britten's *Billy Budd* at the Seattle Opera. Martin Bruns is a graduate of the Juilliard School in New York where he was a student of Daniel Ferro.

Upcoming Events:

December

11 Monday, 8:00 pm

Master of Music Recital

Mark Hannesson, composition

Featuring his recent works

Free admission

January

9 Tuesday, 8:00 pm

Faculty and Friends

Jeff Anderson, trumpet

Terence Dawson, piano

Barat Andante and Scherzo, Pilss

Sonate for Trumpet and Piano, Brahms

Fantasiën, Op 116, Lavallée

Meditation, Hindemith *Sonate for*

Trumpet and Piano, and Hubeau

Sonate for Trumpet and Piano

12 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Kraus Selections, Liszt *Variations on a*

motive from the cantata "Weinen,

Klagen, Zorgen, Sagen", and the

"Crucifixus" from the B Minor Mass

by JS Bach, Mussorgsky *Pictures at an*

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Applied Music Study Area

2nd Floor, Fine Arts Building

26 Friday, 8:00 pm

Faculty and Friends

Judith Richardson, soprano

Janet Scott Hoyt, piano

Schubert, Brahms, Strauss, Copland

and Duparc *Lieder*

28 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with the Praetorius String Quartet

Program will include works by

Forsyth, Moncayo, Villa-Lobos and

Roy Harris *Third Symphony*

29 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ

repertoire played by students of the

Department of Music.

Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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In Recital

Shelly Foster, oboe

accompanied by

Judy Loewen, piano

Sunday, December 10, 2000 at 8:00 pm

Solo Pour Hautbois (1898)

Emile Paladilhe
(1844-1926)

Three Romances, Op. 94 (1849)

1. Nicht Schnell
2. Einfach, innig
3. Nicht Schnell

Robert Schumann
(1810 - 1856)

Trio for Oboe, Clarinet and Bassoon (1938)

- I. Decide
- II. Romance
- III. Final

Georges Auric
(1899-1983)

With Guests

Darren Sahl, clarinet
Ondřej Goliáš, bassoon

Intermission

Monolog No. 2 (1975)

- I. Andante Sostenuto
- II. Allegro molto vivace

Erland von Koch
(b. 1910)

Serenade

Robert Planel
(b. 1908)

Pavane

Jose Berghmans
(b. 1912)

Sonata for Oboe in C Minor, Op. 1, No. 8 (1710-1711)

- I. Adagio
- II. Allegro
- III. Adagio
- IV. Allegro

George Frederick Handel
(1685-1759)

Sonate (1938)

- I. Munter
- II. Sehr Langsam - Lebhaft - Sehr Langsam - Wieder Lebhaft

Paul Hindemith
(1895-1963)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Foster.

Ms Foster is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Symphony Women Educational Assistance Fund.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Casey Peden,

with

Annette Feist, harpsichord

Jeff Faragher, cello

and

Guest Artists

Mathias Silveira, violin

Sheldon Person, violin

Friday, December 15, 2000 at 8:00 pm



**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Quel fior, che all alba ride/That flower which smile at dawn

Quel fior, che all alba ride
Il sole poi l uccide
E tomba ha nella sera.
E un fior la vita ancora:
L occaso ha nell aurora,
E perde in un sol di la primavera.

E partirai, mia vita?/And will you leave me, oh my life?

E partirai, mia vita?
Ne in quel del tuo partir crudo momento
Fara l anima mia da me partita?
Ah! se un duro tormento
Nel ripensarvi sol quasi m uccide,
Che fara quel dolore,
Che allora (ahime) per gli sschi miei
Con tutti gli strali suoi
Mi scendera sul core?
Vedro teco ogni gioia, ogni bene,
Da me lungi rivolgere il pie,
E gli affanni, gli strazi, le pene,
Tutti insieme restarsi con me.
Vedro d ombre infelici,
Privo dei lumi tuoi,
Cingersi il giorno;
Scorgero d ogni intorno
Aggirarmisi orror, mestizia, e pianto;
E congiurati intanto un desir disperato
Ed un sovra d ogni altro aspro martire
Faranno il mio morir piu che morire.
Pria che spunti un di si fiero
Togli a me la vita, o Amor.
Onde men l anima afflitta,
Ne dal duol tanto traffitta,
Nel da lui preso sentiero
Possa gir dietro al suo cor.

That flower which smile at dawn
is later killed by the sun,
and finds its grave in the evening.
Life too is a flower:
Its sunset is already there in its dawn,
and it loses its spring in a single day.

And will you leave me, oh my life?
And will not my soul leave me
in that cruel moment of your departing?
Ah! If merely thinking of it almost kills me
with a harsh torment,
what will be the effect of that grief
which (alas) will pierce my eyes
and fall on my heart with all its darts?
I shall see all joy, all pleasure,
go with you far away from me,
and grief, torture and pain
remain all together with me.
I shall see the day,
deprived of the light of your eyes,
plunged into unhappy shadows;
I shall see myself surrounded
on all sides by horror, sadness and tears;
and meanwhile, desperate desire
and suffering more bitter than any other
will conspire to make my dying worse than
death.
Before such a dreadful day dawns,
take my life, O God of Love;
so that my soul, less afflicted,
and not so pierced with grief,
may go after my heart
along the path it has taken.

Translation by Terence Best

In Recital

Kris Covlin, saxophone

assisted by

Roger Admiral, piano

Saturday, December 16, 2000 at 8:00 pm

Fuzzy Bird Sonata (1995)

Run, Bird

Sing, Bird

Fly, Bird

Takashi Yoshimatsu
(b. 1953)

Concerto (1949)

Andante et Allegro

Finale

Henri Tomasi
(1901-1971)

Intermission

Duo (1964)

Walter S Hartley
(b.1927)

Steady Study on the Boogie (1994)

Lauba, Christain
(1952)

Brillance (1974)

Déclamé

Desinvolté

Dolcissimo

Finale Prestissimo

Ida Gotkovsky
(b.1933)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Covlin.

Mr Covlin is a recipient of a Beryl Barns Memorial Award, a Lloyd Thomas Award and The John Newman Memorial Scholarship for Performance of Contemporary Music.



Arts Building
University of Alberta



Department of Music
University of Alberta

Lakeland College

Proudly presents

Catherine Pycock

Mezzo Soprano

Accompanied by Dimitar Terziev

Sunday, January 7, 2001

2:30 p.m.

Black Box Theatre

Thursday, January 11, 2001

8:00 p.m.

Convocation Hall, University of Alberta

Programme

1. **“Lieder eines fahrenden Gesellen” – 4 songs**
Songs of a Wayfarer by Gustav Mahler
2. **“Adieux de l’hôtesse Arabe”**
by Georges Bizet
3. **“La Coccinelle”**
by Georges Bizet
4. **“Vissi d’Arte**
by Giacoma Puccini from the opera *“Tosca”*
5. **O mio babbino caro**
by Giacoma Puccini from the opera *“Gianni Schicchi”*

Intermission

1. **Brettl Lieder – 7 songs**
by Arnold Schoenberg
2. **So in Love**
by Cole Porter
3. **Love is like a Cigarette**
by Walter Kent
4. **I’ll be Seeing You**
by Sammy Fain

Lieder eines fahrenden Gesellen – Songs of a Wayfarer

By Gustav Mahler

Program Notes

In 1884, while working in Kassel as an assistant Kapellmeister, 24 –year-old Gustav Mahler dedicated a number of poems he had written to the singer Johanna Richter. He chose four to set as his **Lieder eines fahrenden Gesellen**. They were an artistic reaction to his unhappy love affair with Johanna Richter. She broke off their relationship in December of 1884. Mahler wrote to a friend on New Year's Day 1885, "The songs are conceived as though a wayfarer, who has undergone a certain experience, is now going out into the world and aimlessly wandering along." The texts were not modelled on lyrical poetry, but were more characteristic of 'natural' poetry. With its variety, abrupt changes of mood, strong emotion, irony and bitter humour, it particularly appealed to Mahler's musical creativity. In the first song, the narrator weeps in his room because his beloved is getting married; in the second he walks through dewy fields while birds gaily sing to him of the beauty of the world; in the third he describes a knife in his heart and in the final song he rests under a linden tree to seek oblivion from the pain of the world.

Translations

Wenn mein Schatz Hochzeit macht When my sweetheart gets married

When my sweetheart gets married; has a happy wedding, I will have a very sad day. I go into my dark little room, weeping for my sweetheart. Little blue flower, do not fade! Little sweet bird, you sing in the green heath! Oh, how beautiful is the world! Tweet! Tweet! Do not sing! Do not bloom! Spring has certainly gone! All the singing is now over! In the evening when I go to sleep, I think of my sorrow!

Ging heut' morgen übers Feld Going through the fields this morning

This morning I went through the fields; dew still hung on the grasses, there a gay finch said to me. "Hey you there, how goes it? Good morning! Will it not be a beautiful world? Zink! Zink! Beautiful and brisk! How I do like the world!" Also the bluebell by the field has rung gaily and sprightly with its little bells; Kling! Kling! ringing out its morning greeting, "Will it not be a beautiful world? A beautiful thing! How I do like the world! Heigh-ho!" And there, right away, the world began in the sunshine to sparkle; everything gained sound and colour in the sunshine! Flower and bird, large and small! Good day! Is it not a beautiful world? Hey you! Isn't it? A beautiful world!

Ich hab' ein glühend Messer I have a gleaming knife

I have a burning knife in my breast! Oh woe! Alas! It cuts so deep into every happiness and every joy, so deep! It cuts so painfully and deeply! Oh, what an evil guest this is! It never gives you peace; it never lets you rest! Not by day, nor by night when I sleep! Oh woe is me! When I look up into the sky, I see two blue eyes up yonder! Alas! When I start from my dream and hear her silver laughter ringing, Oh woe! I wish that I lay on the black bier and could nevermore open my eyes!

Die zwei blauen Augen The two blue eyes

The two blue eyes of my sweetheart have sent me out into the world. Then I had to part from my beloved place! Oh, blue eyes, why did you gaze upon me? Now I am forever in sorrow and pain! I have gone out in the still night over the dark heath; nobody bade me farewell.. My comrade was love and sorrow! By the road stands a linden tree and there for the first time I rested in sleep under the linden tree! It snowed its blossoms over me. Then I did not know how life can hurt! Everything was well again! Everything! Love and sorrow, and world and dream!

Mélodies Françaises by Georges Bizet

Program Notes

The French *melodie* grew out of the 18th century *romance* or ballad; a simple type of song, often pastoral in flavour, with regular stanzas and a repeated tune. By the time of Georges Bizet, it had firmly established itself as a medium for leading composers. Victor Hugo, a leading poet, was a favourite chosen by composers to set to music. Bizet's setting of Victor Hugo's *Adieux de l'hôtesse arabe* (1886) is an intriguing blend of persistent rhythm and interesting harmonies and the music perfectly conveys an Arabic flavour. It is probably the composer's best-known song. The other Victor Hugo setting is *La Coccinelle* (1868). It describes a moment encapsulated in the life of a young man; one that will forever stand out with regret!

Adieux de l'hôtesse arabe – Farewell of the Arab Hostess

Since nothing will stop you in the happy land; neither the shade of the palm trees, nor the yellow corn; neither rest, nor abundance, nor the sight, at your voice, of the young beating hearts of our sisters who, at night, in a whirling swarm crown the hillside with their dance. Farewell handsome traveller! Alas, farewell! If only you were one of those whose lazy feet are bound by their roof of branches or canvas! Who, idly dreaming, listen unmoved to tales, and at eventide, sitting before their door, wish to be off and away among the stars. Alas, farewell, handsome traveler!

If you had wished, one of us would have liked to serve you on bended knee in our ever-open huts, while lulling your sleep with her songs. She would have made a fan of green leaves to swish away the bothersome flies from your forehead. If you do not come back, dream a little from time to time of the daughters of the desert, the sweet voiced sisters who dance barefoot on the sand dunes. Oh handsome white man, fine bird of passage, remember! For perhaps your memory remains with more than one Alas, farewell, handsome stranger!

La Coccinelle – The Ladybug

She said to me, "Something is irritating me..." and I noticed her snow white neck...and on it...a little pink insect. I should have...yes...but wise or foolish, at sixteen one is crazy! I should have...oh! Yes I should have seen the kiss on her mouth rather than the insect on her neck!... You'd have said it was a shell, pink back and spotted with black! The warbler birds, in order to see us, leaned forward in the foliage...Her fresh mouth was there. Alas! I leaned over the beauty...and I took the ladybug...I took the ladybug but...the kiss flew away! "Son, learn what my name is," said the insect from the blue sky..."Animals are the good Lord's, but stupidity is man's", said the insect from the blue sky...Alas, I should have...yes! Alas!...I should have....

Brettl Lieder – Cabaret Songs

By Arnold Schoenberg

1. Galathea (Frank Wedekind)

Ah, I'm burning with desire, Galathea, lovely girl, to kiss your cheeks because they are so alluring. How I long for your caresses, Galathea, beautiful child; just to kiss your hair because it's so inviting. Forever 'til my life's end, Galathea, beautiful child, I want to kiss your hands because they're so alluring. Ah, you can't see how I burn, Galathea, beautiful child, to kiss your knees because they're so alluring. And what I wouldn't do, my sweet, Galathea, beautiful child, to kiss your feet because they're so alluring. But your mouth, darling maiden, my kisses will never see, for the fullness of their charm can be kissed only in fantasy!

2. Gigerlette (Otto Julius Bierbaum)

Fraulein Gigerlette invited me to tea. Her attire was white as the snow. Just like Pierette she was all decked out. Even a monk, I'd bet, seeing Gigerlette, would desire her. The room was red as wine where she welcomed me. Amber candlelight burned in the room. And she was as ever, Life and Spirit! I'll never forget it, never. Wine-red was the room; blossom-white was she. And in a coach with four span horses, we rode off, we two, to a land called Highest Bliss. So that we'd not be losing Goal and Course and Lane, sitting as our coachman was Love who held the reins!

3. Der genugsame Liebhaber (Hugo Salus) The Contented Suitor

My girlfriend has a black cat with soft rustling fur, but I have a bald head; a shiny smooth bald head. My girlfriend belongs to those types of ladies of leisure. She sits on the divan day in and

day out, stroking the cat's fur. My God, she's always stroking the cat's fur! And when I visit my friend in the evening, the cat is always sitting by her, nibbling on the honey cake she eats and shuddering when I stroke its fur. And when I want attention from my sweetie, so that she will say "kitchie-poo" to me, I put the cat on top of my bald head. Then she pets the cat, and laughs!.....

4. Einfaltiges Lied-Simple Song (Hugo Salus)

A king went out for a walk, like any common man, without a scepter and without a crown, just like any plain man, humbly born. Then a very strong wind arose; quite an ordinary wind arose, and without having knowledge of who it was, attacked the king quite vehemently! It tore away his hat from off his head and threw it over the roof and away it went and he never saw it again! See there, you have it! I told you so too! Always pranks and hullabaloo! One can't let a king without a crown like a plain man; like any man, go strolling out among the stupid commoners!

5. Mahnung-Warning (Gustav Hochstetter)

Maiden, be less vain, more sly. Do not catch a butterfly. Search for a true, perfect man, who knows how to kiss and can, and whose strong hands can build for you a cozy nest. Maiden, maiden, don't be stupid, walking around in dream. Keep your eyes open for one who comes along; a man who'll make a perfect match, and when he does then don't think twice! Trap him quickly! Dear maiden, do be wise and make the most of your blossoming prime. Please watch

Brettl Lieder – Cabaret Songs

By Arnold Schoenberg

Program Notes

When one thinks of the word “cabaret”, one is often reminded of the Berlin of the 1920’s; the music of Kurt Weill and the words of Bertolt Brecht, with its erotic nuances and political statements. About forty years previously though, another form of cabaret began, which evolved rapidly into a highly specialized musical genre. This art form flourished in Europe for about fifty years, from the opening, in 1881, of the famous “Chat Noir” in Paris, to the 1930’s when political crises silenced freedom of thought and expression which had particularly characterized the ‘cabaret’. At the turn of the 19th century, a German form of ‘cabaret’ called *Brettl* came into fashion. (*Brettl* is the German diminutive of the word *Brett*, meaning ‘board’.) It probably means ‘the boards’ which would refer to the floors in the theatres where the cabaret was performed. Before he developed the 12-tone system and, to an extent, atonal music, Schoenberg was briefly involved in the cabaret movement about 1900 and wrote some very interesting songs in the cabaret style. In 1901, he wrote seven songs for soprano and piano, which were virtually unknown and not even published until 1970, twenty years after his death.

Several generalizations can be made about these songs. They have a distinct ‘cabaret’ style, in that they have a lot of rubato and chromaticism, are quite declamatory at times with the text being of paramount importance, and with the accompaniment fully supporting the text. At the time he wrote his *Brettl-Lieder*, his economic position was almost desperate. His most important source of income was his orchestration of operettas. It is estimated that he copied some six thousand pages of music. He would have been intimately acquainted with light Viennese music, although like any native of Vienna, he had been surrounded by it since childhood. His *Brettl-Lieder* could not help but be influenced somewhat by this operetta style. Schoenberg composed his *Brettl-Lieder* without any idea of aiming to please, since most of them were never performed.

These songs were meant to be performed by women wearing tuxedos, as they are expressing manly sentiments – rather tongue-in-cheek!

Brettl Lieder

1. Galathea
2. Gigerlette
3. Der genugsame Liebhaber (there is an umlaut over the ‘u’)
4. Einfaltiges Lied (there is an umlaut over the ‘a’)
5. Mahnung
6. Jedem das Seine
7. Arie aus dem Spiegel von Arkadien

Brettl Lieder – Cabaret Songs
By Arnold Schoenberg

out and think of it; that you, without a plan will
flutter through life aimlessly and could end up an
“Old Maid!” Dear maiden, do be wise and
think of it!

6. Jedem das Seine-To Each His Own (Colly)

Flat and long the training field; Kasper in the
middle halted, unyielding high upon his horse.
The king and troops crowd around him, not to
mention spectators and the regiments sound
boom, boom, boom. They marched on without
delay. The air was filled with sunlight and
helmets and bayonets sparkled, gleaming and
shining. In the shade, headquarters was
sheltered. Bravo! Hurrah! Jokes and wit; opera
glasses; sparkling eyes. There was surprise back
and forth. Next to me, whom do I feel?
Charming, though not at all refined, yet
enchanting, chic? Inquiring looks may come our
way, but secretly one feels quite giddy and the
hips, now quite at ease join in the music's
rhythm. Kasper takes what's up ahead and the
troops rightly follow, protecting both you and us.
But now my beloved sweetie, let us hastily
retreat behind the fort to a discreet place far
from the madding crowd. There we'll
stretch out for awhile; just me and my
companion. Far off the drums go “trara”.
What joy to be a soldier! What joy NOT to
be a soldier! No crying. We'll lie, alone
together. We'll.....et cetera.....

7. Arie aus dem Spiegel von Arkadien
Aria from “The Mirror of Arkady”
(Emanuel Schikaneder)

Since I have seen sweet womankind, my heart
beats so warmly. It hums and buzzes to and fro,

just like a swarm of bees. And if her flame is
like mine, her eyes beautiful and clear, my heart
beats like a hammer striking; always pounding,
Boom, boom, boom..... I'd wish a thousand
women for me if it would please the gods. I'd
dance around like a marmot, up, down and all
around! That would be a life of the world. How
happy it would make me! I'd hop along like a
hare through the field and my heart would be
skipping along too. Boom, boom, boom,.....
The man who doesn't truly know women, is
neither cold nor warm; and lies around like a
block of ice in some maiden's arms. But I am
quite another sort of man. I jump around the
room, my heart pounds close to hers and beats:
Boom, boom, boom.....

— . — . — . — . —

Sponsorship Needed

*Dimiter Terviev is releasing his
first CD “Pancho Vladigerov –
Selection Piano Pieces”, and is
looking for someone who is will to
give \$2000 for sponsorship. If you
are interested please give Dimiter a
call at 871-0479.*

FACULTY & *friends*

Visiting Artists

Jeffrey Anderson, trumpet

Terence Dawson, piano

Tuesday, January 9, 2001 at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Andante and Scherzo (1926)	J.Ed. Barat (ca.1886-1948)
Sonate for Trumpet and Piano (1933) Allegro Appassionato Adagio, molto cantabile Allegro agitato	Karl Pilss (1902-1979)
Meditation (ca.1880)	Calixa Lavallée (1824-1891)
Fantasien, Op. 116 (1892) Capriccio in D Minor Intermezzo in A Minor Capriccio in G Minor Capriccio in D Minor	Johannes Brahms (1833-1897)

Intermission

Sonate for Trumpet and Piano (1940) Mit Kraft Mässig bewegt Trauermusic (Sehr langsam)	Paul Hindemith (1895-1963)
Sonate for Trumpet and Piano (1943) Sarabande Intermède Spiritual	Jean Hubeau (1917-1992)

Jeffrey Anderson teaches trumpet, directs the concert band and is chair of the *Visual & Performing Arts* department at *Keyano College* in Fort McMurray, Alberta. Currently on a one-year professional leave, he holds a Doctor of Musical Arts degree in trumpet performance from the *University of Colorado*, a Master of Music degree in trumpet performance from *Yale University* and a Bachelor of Music degree in theory and composition from the *University of Victoria*. A resident of Fort McMurray since 1992, Jeffrey has also taught at the *University of Lethbridge* and *Medicine Hat College*. He is active throughout the west as a clinician and adjudicator. Appointed to the board of the *Alberta Foundation for the Arts* in 1997, Jeffrey is also published by *Southern Music Company* and is the Canadian news correspondent for the *International Trumpet Guild*. In his spare time you can find him either on the squash court or the golf course.

Born in England, Canadian pianist **Terence Dawson** has performed solo and chamber music recitals across Canada, England, in the USA, and has toured Asia as solo pianist with Ballet British Columbia, making his orchestral debut in their 1989 performances with the National Arts Centre Orchestra. After completing a doctorate in piano performance with Jane Coop, Dr Dawson joined the faculty of The UBC School of Music in 1991 where he now teaches piano and chamber music.

One of Vancouver's most active performers, he was principal pianist for the widely recorded CBC Curio Ensemble, performing the *McPhee Concerto* with the group during their 1995 season. From 1992 to 1999 he was Artistic Director of Masterpiece Chamber Music, collaborating with many artists. He has appeared with numerous ensembles including the CBC and Vancouver Symphony Orchestras, and he can be heard often on CBC Radio Two. His CD recordings include a disc of operatic transcriptions with bassoonist Jesse Read for Bravura Discs, the Brahms *Liebeslieder Waltzes* with the Vancouver Chamber Choir for EMI Virgin Classics, and music for horn and piano with Martin Hackleman on the Skylark label. Critics have described his playing as "lucid" (Globe and Mail), "stunning" (Vancouver Sun), and possessing "trademark elegance and technical flair" (Georgia Straight). His interpretation of several Debussy Preludes was described in *Dance in Canada* magazine as "the perfect accompaniment to the subtle, nuanced life-snippets Cranko sketches."

In demand as an adjudicator and clinician throughout Canada, he has built a reputation as an engaging lecturer and teacher. In August of 1998, he conducted a week of master classes for students of the Musashino Academia Musicae (Tokyo, Japan) at the UBC Summer Music Institutes. He is also a faculty member at "Strings and Keys", a summer music program for young musicians in Southern Alberta.

Upcoming Events:

January

12 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Kraus *Sonata in E Minor*, Liszt
*Variationen über ein Motiv (basso
ostinato) aus der Kantate "Weinen,
Klagen, Sorgen, Zagen" und dem
"Crucifixus" der h-moll Messe von J.S.
Bach (1862)*, S. 180, Mussorgsky
Pictures at an Exhibition

15 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students
from the Department of Music
Free admission

23 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student
composers at the University of Alberta.
Free admission

25 Thursday, Time: TBA

The Centre for Ethnomusicology
presents **Folkways Alive**
Applied Music Study Area
2nd Floor, Fine Arts Building

26 Friday, 8:00 pm

Faculty and Friends

Judith Richardson, soprano

Janet Scott Hoyt, piano

Schubert, Brahms, Strauss, Copland and
Duparc *Lieder*

28 Sunday, 8:00 pm

The University Symphony Orchestra **Malcolm Forsyth, Conductor**

with the Praetorius String Quartet
Program will include works by Forsyth,
Moncayo, Villa-Lobos and Roy Harris
Third Symphony

29 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ
repertoire played by students of the
Department of Music.
Free admission

February

4 Sunday, 8:00 pm

Master of Music Recital

Kimberly Nikkel, choral conducting
Haydn *Missa Sancti Nicolai*, Brahms *Es
ist das Heil uns kommen her* and
Poulenc's *Salve Regina*. Free admission

5 Monday, 12:10 pm

Music at Noon, Convocation Hall
Student Recital Series featuring students
from the Department of Music
Free admission

Friday, 8:00 pm

Faculty and Friends

Duo Majoya

Marnie Giesbrecht, piano

Joachim Segger, piano

Schubert *Rondo in A Major*; *Fantasia in
F Minor*; *Three March Militaires*, and
Wanderer Fantasy

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

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notice. Please call 492-0601 to confirm concerts (after office hours a
recorded message will inform you of any changes to our schedule).



University
of
Alberta

EDMONTON ART GALLERY

In Recital

Toscha Turner, double bass

Assisted by

Jessica Agrell-Smith, piano

Wednesday, January 10, 2001 at 5:00 pm

Sonata in g- (1712?)

Largo
Courrente
Adagio
Vivace

Henry Eccles
(1670 –1742)

Duo for Bass Clarinet and Double Bass (1967)

Adagio
Vivace
Adagio
Somber and Sad
Allegro Molto

William Sydeman
(b. 1928)

With guest

Ondrej Golias, bassoon

Three Short Pieces for Double Bass and Piano (1902)

Humoresque
Chanson Triste
Valse Miniature

Serge Koussevitzky
(1874-1951)

Intermission

Zwei Duette für Fagott und Kontrabaß (1927)

Paul Hindemith
(1895 - 1963)

With guest

Ondrej Golias, bassoon

Concertino för kontrabas och stråkorkester (1957)

Ballad
Arioso
Finale

Lars-Erik Larsson
(1908 - 1986)

With guests

Sheldon Person, violin
Monica Stabel, violin
Brianne Archer, viola
Sarabeth Baldry, violoncello

Two Songs for Soprano and Double Bass

If I Were a Bell (1955)

Frank Loesser
(1910 - 1969)

Peel Me A Grape (1962)

Dave Frishberg
(b. 1933)

With guest

Ebony Chapman, soprano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Turner.

Ms. Turner is the recipient of a Louise McKinney Post-secondary Scholarship, a Peace River Memorial Scholarship in Music, a Beryl Barnes Memorial Award (Undergraduate), and a Universiade '83 Scholarship for excellence in Fine Arts.

In Recital

Francis Yang, piano

Candidate for the Doctor of Music degree
with

David Colwell, violin

Carolina Giesbrecht, violin

Aaron Au, viola

Sarabeth Steed, cello

Wednesday, January 10, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Sonata for Piano and Violin

in A Major, Op.47 "Kreutzer"

Ludwig van Beethoven

Adagio sostenuto-Presto

(1770-1827)

Andante con Variazioni

Finale: Presto

David Colwell, violin

Intermission

Piano Quintet in E-Flat Major, Op.44

Robert Schumann

Allegro brillante

(1810-1856)

In modo d'una Marcia

Scherzo

Allegro, ma non troppo

David Colwell, violin

Carolina Giesbrecht, violin

Aaron Au, viola

Sarabeth Steed, cello

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Yang.

Mr Yang is a recipient of a Beryl Barns Memorial Awards (Graduate) and a U of A PhD Scholarship.

Upcoming Events:

12 Friday, 8:00 pm

Music at Convocation Hall

Jacques Després, piano

Kraus Selections, Liszt Variations on a motive from the cantata "Weinen, Klagen, Sorgen, Sagen" and the "Crucifixus" from the B Minor Mass by JS Bach, Mussorgsky Pictures at an Exhibition

15 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music
Free admission

23 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student composers at the University of Alberta.
Free admission

26 Friday, 8:00 pm

Faculty and Friends

Judith Richardson, soprano

Janet Scott Hoyt, piano

Schubert, Mendelssohn, Strauss, Barber, and Fauré Lieder

28 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with the Praetorius String Quartet

Program will include works by Forsyth, Moncayo, Villa-Lobos and Roy Harris *Third Symphony*

29 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students of the Department of Music. Free admission

February

4 Sunday, 8:00 pm

Master of Music Recital

Kimberly Nikkel, choral conducting

Haydn Missa Sancti Nicolai, Brahms Es ist das Heil uns kommen her and Poulenc's Salve Regina. Free admission

5 Monday, 12:10 pm

Music at Noon, Convocation Hall Student

Recital Series featuring students from the Department of Music. Free admission

9 Friday, 8:00 pm

Faculty and Friends

Duo Majoya

Marnie Giesbrecht, piano

Joachim Segger, piano

Schubert Rondo in A Major; Fantasia in F Minor; Three March Militaires, and Wanderer Fantasy

12 Monday, 8:00 pm

Doctor of Music Recital

Gayle Martin, organ

Free admission

15 Thursday, 8:00 pm

Faculty Recital

Haley Simons, piano

Program will include works by JS Bach, Debussy, Liszt, Chopin and Bashaw.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, January 15, 2001 at 12:10 pm

Der verurteilte Jesus

Fliess o heisser Tränenbach

Catherine Kubash, soprano

Alden Lowrey, trombone

Ariane Maisonneuve, piano

Johann Ernst Eberlin

(1702-1762)

Légende (1903)

Scott Campbell, alto saxophone

Roger Admiral, piano

André Caplet

(1878-1925)

Concerto for Trombone (1924)

Moderato assai ma molto maestoso

Quai una Leggenda

Finale

Megan Hodge, trombone

Judy Loewen, piano

Launy Gröndahl

(1886-1960)



Convocation
Hall

Arts Building, University of Alberta

In Recital

Neil Barton, trumpet

with

Judy Loewen, piano

Ondřej Goliáš, bassoon

Scott Campbell, narrator

Tuesday, January 16, 2001 at 8:00 pm

Concerto in C Minor (1716)

Allegro moderato

Adagio

Allegro

Alessandro Marcello
(1684-1750)

Elegi (1979)

Rolf Wallin
(b. 1957)

Concerto for Trumpet and Bassoon (1949)

Allegro spiritoso

Molto adagio

Vivace

Paul Hindemith
(1895-1963)

INTERMISSION

Concerto in E Major for Trumpet (1803)

Allegro con spirito

Andante

Rondo

Johann Nepomuk Hummel
(1778-1837)

*Animal Ditties

Set I (1978)

The Turtle; The Python; Hyena; Hog

Set II (1983)

The Ostrich; The Chipmunk; The Canary; The Elk

Anthony Plog
(b. 1947)

*Text (1956) by Ogden Nash

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Mr Barton.

Mr Barton is the recipient of the Beryl Barnes Memorial Scholarship.



Arts Building
University of Alberta



Department of Music
University of Alberta

**Recent Compositions
by
Student Composers**

**Tuesday, January 23, 2001
at 8:00 pm**



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Death Be Not Proud

Ruston Vuori

Christy McColl, voice
Heidi Piepgrass, clarinet
Court Laslop, bongos

Jitterbug

Helve Sastok

Ondřej Goliáš, bassoon

3 Pieces for Piano

Chrissie-Jane Cronjé

Roger Admiral, piano

Idle Tears

Kirstin Dahle

Jana Myrehaug, soprano
Monica Stabel and Aaron Hryciw, violin
Diane Leung, viola
Mark Moran, violoncello
Toscha Turner, contrabass
Ruston Vuori, percussion

Upcoming Events:

26 Friday, 8:00 pm

Faculty and Friends

Judith Richardson, soprano

Janet Scott Hoyt, piano

Schubert, Mendelssohn, Strauss,

Barber, and Fauré *Lieder*

28 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with the Praetorius String Quartet

Program will include works by

Forsyth, Moncayo, Villa-Lobos and

Roy Harris *Third Symphony*

29 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students of the Department of Music. Free admission

31 Wednesday, 7:30 pm

Brass Masterclass

with Visiting Artist

Jeffrey Anderson

Free admission

February

4 Sunday, 8:00 pm

Master of Music Recital

Kimberly Nikkel, choral conducting

Haydn *Missa Sancti Nicolai*, Brahms

Es ist das Heil uns kommen her and

Poulenc's *Salve Regina*. Free admission

5 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music

Free admission

9 Friday, 8:00 pm

Faculty and Friends

Duo Majoya

Marnie Giesbrecht, piano

Joachim Segger, piano

Schubert *Rondo in A Major; Fantasia in F Minor; Three March Militaires*, and *Wanderer Fantasy*

12 Monday, 8:00 pm

Doctor of Music Recital

Gayle Martin, organ

Free admission

15 Thursday, 8:00 pm

Faculty Recital

Haley Simons, piano

17 Saturday, 6:30 pm

The University of Alberta

Academy Strings Valentine's Ball

Faculty Club, University of Alberta.

The Academy Strings will play waltzes and polkas. Operatic serenades during dessert. \$45 per person.

For ticket and more information, call Laura at 487-6875.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our

FACULTY & *friends*

Judith Richardson, soprano
Janet Scott-Hoyt, piano

Friday, January 26, 2001
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Oh! Had I Jubal's Lyre

George Frederic Handel
(1685-1759)

Liebesbotschaft

Franz Schubert

Im Frühling

(1797-1828)

Das Lied im Grünen

Gretchen am Spinnrade

Auf Flügeln des Gesanges

Felix Mendelssohn

Der Mond

(1809-1847)

Hexenlied

Cäcilie, Op.27, No.2

Richard Strauss

All mein Gedanken, Op.21, No.1

(1864-1949)

Befreit, Op.39, No. 4

Intermission

Nell

Gabriel Fauré

Automne

(1845-1924)

En Sourdine

Mandoline

Nocturne

Hermit Songs (1953)

Samuel Barber

(1910-1981)

I. At Saint Patrick's Purgatory

II. Church Bell at Night

III. St. Ita's Vision

IV. The Heavenly Banquet

V. The Crucifixion

VI. Sea Snatch

VII. Promiscuity

VIII. The Monk and His Cat

IX. The Praises of God

X. The Desire for Hermitage

Aye Fond Kiss

Robert Burns

My Love is like a Red, Red Rose

(1759-1796)

Traditional Air

Ye Banks and Braes(1788)

James Miller

Translations

Liebesbotschaft/Tidings of Love

Text: Ludwig Rellstab

Murmuring brooklet, so silver and bright,
do you haste to my love so merry and fast?
Ah, dear brooklet, my messenger be;
carry her greetings from one far away.

All her cherished flowers in the garden,
those she so sweetly wears at her breast,
and her roses in their crimson glow,
refresh, brooklet, with your cooling waters.

When she, at your side, lost in dreams,
thinking of me, hangs low her head,
console my sweet with a kindly look,
for soon shall her beloved return.

When the sun sinks in a reddish gleam,
rock my sweetheart into slumber.
Murmur her into sweet repose,
whisper her dreams of love.

Im Frühling/In Spring

Text: Ernst Schultze

Silent, I sit on the hillside,
the heavens are so clear,
the breeze plays in the green valley,
where, in spring's first gleam,
I was once, ah, so happy.

Where at her side I walked,
so fondly and so close,
and, deep in the dark rocky stream,
saw the fair heavens blue and bright,
and in the heavens her too.

See, how gaily-coloured spring
peeps from bud and blossom!
All blossom is not alike to me,
most gladly from that branch I'd pick
from which she once picked.

For all is still as once it was,
the flowers and the field;
no less brightly shines the sun,
and no less kindly in the stream
heaven's blue image floats.

Will and delusion, they only change,
joy alternates with quarrel,
happiness of love flies by,
and love alone remains,
love, and ah, the pain.

Im Frühling/In Spring

Oh, if only I were a tiny bird,
there on the meadow's bank,
then on these branches here I'd stay,
and sing a sweet song of her,
all the summer through.

Das Lied im Grünen/Song in the Open

Text: Friedrich Reil

To the open, the open, where Spring
that delightful lad, beckons,
and, on flower-twined staff, leads us
to where the lark and blackbird are so awake,
to woods, to fields, to hill, to brook,
to the open, the open.

In the open, the open life is so blissful
gladly we wander,
and while yet from afar we fix our eyes there,
and as we thus wander with joyful heart,
the child's delight flows ever about us,
in the open, the open.

In the open, the open, the stars grow
so clear, which the wise men
of old commend for life's guidance,
the clouds so tenderly touch us in passing,
hearts become lighter, the senses clear,
in the open, the open.

In the open, the open, many a plan
has been borne on wings,
the future—divested of its fearful aspect,
the eye is strengthened, the gaze refreshed,
the desires sway gently thither and back,
in the open, the open.

To the open, the open, let us merrily follow
the friendly lad.

If, one day, life is no longer green for
then we have wisely not missed the green time,
and have, when appropriate, happily dreamed
in the open, the open.

Gretchen am Spinnrade/Gretchen at the Spinning-wheel

Text: Johann Wolfgang Goethe

My peace is gone,
my heart is sore,
never shall I find
peace ever more.

Where he is not,
there is my grave,
all the world
to me is gall.

Gretchen am Spinnrade/Gretchen At The Spinning-wheel (cont'd.)

My poor head
is crazed,
my poor wits
destroyed.

Only for him I gaze
from the window,
only for him I go
from the house.

His superior walk,
his noble air,
his smiling mouth,
his compelling eyes.

And his words--
their magic flow,
and the press of his hand,
and ah, his kiss!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss him,
just as I liked,
and in his kisses
pass away!

Auf Flügeln des Gesanges/On Wings of Song

Text: Heinrich Heine

On wings of song,
dearest, will I bear you away,
away to the Ganges meadows,
where I know of the nicest place.

A red-blossoming garden lies there
in the quiet light of the moon,
the lotus flowers are waiting
for their own sister dear.

The violets titter, talk fondly,
and gaze to the stars above,
the roses whisper their scented
stories into each other's ear.

Here come leaping to listen
alert and gentle gazelles,
and in the distance splashing,
the waves of the sacred stream.

There let us sink down
beneath the palm tree,
and drink in love and peace,
and dream a blissful dream.

Der Mond/ The Moon

Text: Emmanuel Geibel

My heart is like the gloomy night,
When all the boughs are sighing;
The moon breaks out with all her light
Through clouds in flight,
And lo! how silent now the woods are lying.

And you are like the radiant moon
In love's glow and gladness;
One restful, restful look alone
From you, my own,
And lo! you've won this heart away from
madness.

Hexenlied/Witches Song

Text: Ludwig Holty

The swallow flies, and Winter dies,
For flowery Spring is advancing,
Now in the night we'll soon take flight,
And hey! for our glorious dancing!

Riding a rout on broom or goat
And tongs and shovels we'll flock on,
Mounting skyhigh, away we'll fly
Like mad on the wind to the Brocken!

Satan's seat our troop will flit,
And kiss him his claw till it scorches;
Ghosts in a swarm, with welcome warm,
Will brandish their wavering torches!

Satan will chaff our troop, and laugh,
And promise whatever we'd rather;
All of our ilk shall dress in silk,
And gold by the handful we'll gather.

With fiery eye a dragon will fly
For butter and eggs to the neighbours;
And signing the cross they'll mourn their loss,
We'll live on the fruit of their labors.

The swallow flies, and Winter dies,
For flowery spring is advancing,
Now in the night we'll soon take flight,
And rally for glorious dancing!

Cacily/Cecily

Text: Heinrich Hart

If you but knew what it is to dream
Of burning kisses, of wandering,
Of reposing with the loved one,
Of gazing into each other's eyes, and caressing,
and murmuring,
If you but knew it, you would let your heart
consent!

Cacily/Cecily

If you but knew what it is to be afraid
 Through the lonely nights, assailed by storms,
 When the strife-weary woul is not soothed by
 gentle words,

If you but knew it, you would come to me.

If you but knew what it is to live
 Enveloped in the immense breath of divinity,
 To soar upwards, raised and carried to sublime
 heights,

If you but knew this, you would live with me.

All mein Gedanken/All My Thoughts

Text: Felix Dahn

All my thoughts, my heart and mind,
 wander to where my loved one is.
 They go their way despite wall and gate,
 no bar, no ditch is proof against them,
 go, like the birds, high through the air,
 needing no bridge over water and gorge,
 they find the town and find the house,
 find her window amongst all the others

and knock and shout:

Open up, let us in,
 we come from your love,
 and you we greet,
 open up, open up, let us in.

Befreit/Freed

Text: Richard Dehmel

You will not weep, softly, softly,
 You will smile and, as if before a journey,
 I will respond with a glance and a kiss.
 Our lovely four walls, you gave them life,
 I have made them for you into a whole world.
 Oh happiness!

Then you will warmly clasp my hand,
 And surrender to me your soul,
 Will leave me with our children.

You gave me all your life,
 I will give it back to them,
 Oh happiness!

It will be very soon, we both know it;
 We have freed each other from pain,
 And so I gave you back to the world.
 Henceforth, you will come to me only in
 dreams,

To bless me and to cry with me,
 Oh happiness!

Nell/Nell

Text: Leconte de Lisle

Your purple rose in your bright sun,
 O June, is sparkling as if intoxicated;
 Bend your golden cup also toward me;
 My heart is just like your rose
 Under the soft shelter of a shady bough

Nell/Nell (cont'd.)

A sigh of pleasure rises up;
 More than one ring-pigeon sings in the remote
 wood,
 O my heart, its amorous lament.

How sweet your pearl is in the flaming sky,
 Star of the pensive night!
 But how much sweeter is the bright light
 That shines in my charmed heart!

The singing sea, all along the shore,
 Will silence its eternal murmuring
 Before in my heart, dear love, O Nell,
 Your image will cease to bloom!

Automne/Autumn

Text: Armand Silvestre

Autumn of misty skies, of heart-rending
 horizons,
 Of hasty sunsets, of pale dawns,
 I see flowing like the waters of a torrent,
 Your days filled with melancholy.
 My thoughts, carried away on wings of regret,
 As if our lifetime could be reborn,
 Roam dreaming through the enchanted hills,
 Where, in days gone by, my youth delighted!
 I feel in the bright sunlight of triumphant
 recollections,
 The scattered roses blooming again in a
 bouquet,
 And I feel tears rising to my eyes, which in my
 heart
 My twenty years had forgotten!

En Sourdine/Muted

Text: Paul Verlaine

Serene in the twilight
 Created by the high branches,
 Let our love be imbued
 With this profound silence.
 Let us blend our souls, our hearts,
 And our enraptured senses,
 Amidst the faint langour
 Of the pines and arbutus.
 Half close your eyes,
 Cross your arms on your breast,
 And from your weary heart
 Drive away forever all plans.
 Let us surrender
 To the soft and rocking breath
 Which comes to your feet and ripples
 The waves of the russet lawn.
 And when, solemnly, the night
 Shall descend from the black oaks,
 The voice of our despair,
 The nightingale, shall sing.

Mandoline/Mandolin

Text: Paul Verlaine

The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandoline chatters
Amid the trembling of the breeze.

Nocturne/Nocturne

Text: de Villiers de L'Isle-Adam

The night, in great mystery
Opens its blue jewel box:
As many flowers on earth,
As stars in the sky.

One sees its sleeping shadows
enlightened each moment,
As much by the charmed flower
As by the charming stars.

For me, my night of the darkened veil
Has for its charm and clearness
But one flower and one star.
My love and your beauty.

Hermit Songs

Text: Anonymous Irish
texts (Eighth-Thirteenth Century)

At Saint Patrick's Purgatory

Pity me on my pilgrimage to Loch Derg!
O King of the churches
and the bells bewailing your sores and your
wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only its
own ease?
Only begotten Son by whom all men were
made,
who shunned not the death by three wounds,
Pity me on my pilgrimage to Loch Derg
and I with a heart not softer than a stone!

Church Bell at Night

Sweet little bell,
struck on a windy night,
I would liefer keep tryst with thee
Than be
With a light and foolish woman.

St. Ita's Vision

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her in the form of
a Baby
and then she said:

"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart every night,
You I nurse are not
A churl but were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus at my breast,
what King is there but you who could
Give everlasting Good?
wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast,
at my breast."

The Heavenly Banquet

I would like to have the men of Heaven in my
own house;
with vats of good cheer laid out for them.
I would like to have the three Marys, their
fame so great.
I would like people from every corner of
heaven.

I would like them to be cheerful in their
drinking.
I would like to have Jesus sitting here among
them.
I would like a great lake of beer for the King of
Kings.

I would like to be watching Heaven's family
Drinking it through all eternity.

The Crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son.
But sorer still to Him was the grief
Which for his sake
Came upon His Mother.

Sea-Snatch

It has broken us, it has crushed us, it has
drowned us,
O King of the star-bright Kingdom of Heaven;
the wind has consumed us, swallowed us,
as timber is devoured by crimson fire from
Heaven.
It has broken us, it has crushed us, it has
drowned us,
O King of the star-bright Kingdom of Heaven!

Promiscuity

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep
alone.

The Monk and His Cat

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art,
Neither hinders the other;
Thus we live ever without tedium and envy.

The Praises of God

How foolish the man
Who does not raise
His voice and praise
With joyful words,
As he alone can,
Heaven's High King
To Whom the light birds
With no soul but air,
All day, everywhere
Laudation sing.

The Desire for Hermitage

Ah! To be all alone in a little cell with nobody
near me;
beloved that pilgrimage before the last
pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
feeding upon dry bread and water from the
cold spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs far from
the houses of the great.
Ah! to be all alone in a little cell,
to be alone, all alone,
alone I came into the world,
alone I shall go from it.

Ae Fond Kiss

Text: Robert Burns
Ae fond kiss and then we sever,
Ae fareweel and then forever
Deep in hearttrung tears I'll pledge thee.
Warring sighs and groans I'll wage thee.

Had we never loved sae kindly,
Had we never loved sae blindly,
Never met, or never parted
We had ne'er been brokenhearted.

Fare thee weel, thou first and fairest,
Fare thee weel, thou best and dearest.
Thine be ilka joy and pleasure,
Peace enjoyment, love and treasure.

Oh! My Love is like a Red, Red Rose

Text: Robert Burns
Oh! my love is like a red, red rose,
That's newly sprung in June,
Oh! my love is like a melody,
That's sweetly played in tune.
As fair thou art, my bonnie love,
So deep in love am I;
And I will love the still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
And I will love thee still, my dear,
While the sands o' life shall run.
But fair thee weel, my only love,
And fare thee weel a while;
And I will come again my love,
Tho' 'twere ten thousand mile.

Ye Banks and Braes O' Bonnie Doon

Text: Robert Burns

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair:
How can ye chant, ye little birds,
And I sae weary, fu' of care!
Thou'll break my heart, thou warbling bird,
That wantons through the flowering thorn;
Thou minds me o' departed joys,
Departed, never to return.

Oft ha'e I rov'd by bonnie Doon,
To see the rose and woodbine twine;
And ilka bird sang o' its love,
And fondly sae did I o' mine!
Wi' lightsome heart I put a rose,
Fu' sweet upon its thorny tree;
But my false lover stole my rose,
But ah! he left the thorn wi' me!

A former graduate of the University of Alberta, soprano **Judith Richardson** has recently returned from many years of professional singing in England and South Africa. Concerts in Great Britain have included performances at St. Margaret's Westminster, St. Martin in the Fields, at Knole for the National Trust, and at the Dartington International School in Devon. In June she returned for masterclasses and concerts in Chichester. During the past year, Judith has appeared with the Alberta Baroque Ensemble and also with the Red Deer and Lethbridge Symphonies in their performance of the Beethoven Ninth Symphony.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

Upcoming Events:

January

28 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with the Praetorius String Quartet

Program will include works by Forsyth,

Moncayo, Villa-Lobos and Roy Harris

Third Symphony

29 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ

repertoire played by students of the

Department of Music. Free admission

31 Wednesday, 7:30 pm

Brass Masterclass

with Visiting Artist

Jeffrey Anderson

Free admission

February

4 Sunday, 8:00 pm

Master of Music Recital

Kimberly Nikkel, choral conducting

Haydn *Missa Sancti Nicolai*, Brahms *Es ist
das Heil uns kommen her* and Poulenc's

Salve Regina. Free admission

5 Monday, 12:10 pm

Music at Noon, Convocation Hall Student

Recital Series featuring students from the

Department of Music

Free admission

Friday, 8:00 pm

Faculty and Friends

Duo Majoya

Marnie Giesbrecht, piano

Joachim Segger, piano

Schubert *Rondo in A Major; Fantasia in F*

Minor; Three March Militaires, and

Wanderer Fantasy

12 Monday, 8:00 pm

Doctor of Music Recital

Gayle Martin, organ

Free admission

15 Thursday, 8:00 pm

Faculty Recital

Haley Simons, piano

Program will include works by JS Bach,

Debussy, Liszt, Chopin and Bashaw

17 Saturday, 6:30 pm

The University of Alberta

Academy Strings Valentine's Ball

Faculty Club, University of Alberta.

The Academy Strings will play
waltzes and polkas. Operatic serenades

during dessert. \$45 per person.

For ticket and more information,

call Laura at 487-6875.

26 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ

repertoire played by students of the

Department of Music. Free admission

26 Monday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by Franck,

Villa-Lobos and Saint-Saëns.

Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

The Classics



Classic Examples

Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

Saturday & Sunday Breakfast

Sat from 6 till 9 AM and Sun from 7 till 9 AM

Crescendo

Wed from 8 till 10 PM

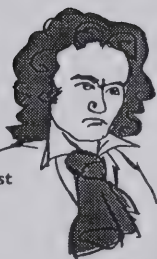
Bel Canto

Sun from 8 till 10 PM

Music for a Sunday Night

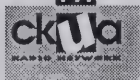
Sun from 10:30 PM till 1 AM

Hear a world of difference!



"Music is well said to be
the speech of angels".
Thomas Carlyle (1795-1881)

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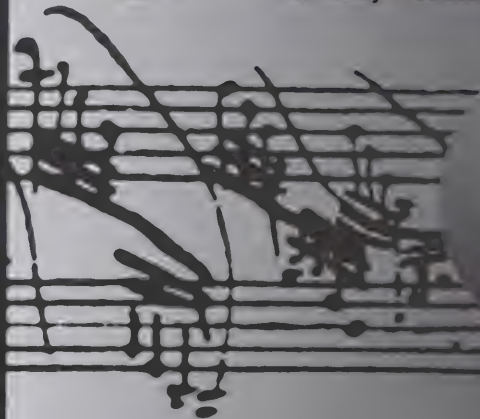
University Symphony Orchestra

Malcolm Forsyth,
Conductor

Sunday, January 28, 2001
at 8:00 pm



Arts Building
University of Alberta



Program

MUSIC OF THE AMERICAS

Mexico

Huapango (1941)

José Pablo Moncayo
(1912-1958)

Canada

The Salpinx: Concerto Grosso No. 3,
for String Quartet & Orchestra (1981)

Malcolm Forsyth
(b. 1936)

1 With energy

2 Tranquil

3 Scherzo: Allegro vivace

Praetorius String Quartet

Intermission

Brazil

Bachianas Brasileiras No. 2, for Orchestra (1930)

Heitor Villa-Lobos
(1887-1959)

1. Preludio: The Song of the Countryman

4. Toccata: The Little Train of the Brazilian Countryman

United States

Third Symphony, in One Movement (1937)

Roy Harris
(1898-1979)

Program Notes

José Pablo Moncayo was born in Guadalajara and lived his short life mostly in Mexico City. He and three other young composers formed the "Grupo de los Cuatro" in 1935, with the intention of promoting a national style of serious composition which manifested itself, as in many Latin American countries, as a mixture of folkloric elements with the major neo-classical and neo-romantic styles of Europe. Moncayo enjoyed a career as conductor of the Conservatory Symphony Orchestra (later named the National Symphony Orchestra), after the retirement of Carlos Chavez, one of his mentors. He moved briefly to Veracruz, where he became acquainted with the folk-dance known as the huapango, the melodies and rhythms of which he studiously notated and transcribed for orchestra, using several percussion instruments which were normally found in the huapango bands. This work, *Huapango*, is his most popular composition.

The salpinx was the ancient Greek trumpet, used in battle for signalling. South African-born Forsyth's concerto grosso takes it as the title of a work which projects images of an army preparing for and waging war. Thus, the first movement is energetic and calisthenic, as if to conjure scenes of an army preparing for an engagement. Pounding timpani solos suggest the real purpose of the exercise. The second movement presents a calm nocturnal scene where tensions are nevertheless evident, and the sound of distant drums ever-present. The solo quartet plays with intensity and passion, while the orchestral sheen remains calm and unhurried. The finale is a dancing toccata led by horns blaring like the salpinx itself, as the army marches to battle. Waves of infantry appear on every side and finally the killing begins, followed by wailing laments as if it were a Greek chorus.

Villa-Lobos, born in Rio de Janeiro, wrote nine works entitled *Bachianas Brasileiras*, or "Brazilian Bach", for various ensembles, in which he attempted to capture the essence of the baroque suite in a uniquely Brazilian manner, of which the most famous is probably number 5, for an orchestra of cellos. In the second one, for orchestra, he used movement titles suggestive of a baroque suite, such as *Preludio*, *Aria*, *Dansa* and *Toccata*, but with appended descriptive titles relating to the Brazilian countryside. The *Toccata* is an apt evocation of a little train building a head of steam to ascend to its destination in the Andes.

Roy Harris was originally from Oklahoma and grew up in California. He was one of the first generation of American composers who studied with Nadia Boulanger in Paris and later put American music "on the map" in the between-the-wars era, namely Copland, Barber, Schuman, Hanson and Thompson. He wrote fourteen symphonies and much other instrumental music, including several works for band. The Third Symphony was heralded as a superior work at its premiere and it held this position for the decades thereafter. Leonard Bernstein was obviously particularly fond of it, for he performed it many times and recorded it more than once. Although subtitled "In One Movement", its form belies several clear-cut sections, which appear to give it the structure of four distinct movements, of which the first presents a joyful, hymn-like mood with cellos and violas strongly represented. The second is a series of equally joyful woodwind and brass solos over a thin wash of string arpeggios, while the third presents a strong theme which appears at first to lend itself to a fugal exposition in the brass, but in fact leads to a climactic interchange of pounding brass staccatos and a dialogue between two timpanists. Finally, the steadily beating timp carries the work to a fine, passionate and somewhat religious conclusion.

2000-2001 University Symphony Orchestra
Malcolm Forsyth, conductor

Violin I

Sheldon Person, Concert-master
Carolina Giesbrecht, Assistant concert-master
Monica Stabel
Lois Harder
Ken Heise
Kristin Dahle
Kim Bertsch
Ali Boyd
Cynthia Johnston
Suin Choi

Violin II

Mark van Manen*
David Colwell
Aaron Hryciw
Tabitha Chiu
David Wong
Robin Leicht
Carol Sperling
Scott Zubot

Viola

Brianne Archer*
Diane Leung
Andrea Pollock
Emma Hooper
Jeremy Tusz

Cello

Jeff Faragher*
Sarabeth Baldry
Mark Moran
Doug Millie
Hannah Wensel
Simo Eng
Chris Derksen

Bass

Toscha Turner*
Blake Eaton
Mathew Stepney
Jordan Beatty
Amanda Broda

Flute

Adam Wiebe*
Sarah Bouthillier
Cassandra Lehmann (pic)

Oboe

Shelly Foster*
Adam Garvin (english horn)

Clarinet

Mark Bass*
Heidi Piepgrass
Lindsey Cohen (Eb/Bass Cl.)

Bassoon

Ondřej Goliáš*
Joanne Carson

Horn

Dubrena Myroon*
Marino Coco
Tammy Hoyle
Jonathan Hemphill

Trumpet

Neil Barton*
Sherri Twarog
Jeremy Maitland

Trombone

Megan Hodge*
Alden Lowrey

Bass trombone

Christopher Taylor*

Tuba

Justin Litun*
Brock Campbell

Timpani

Nicholas Jacques*

Percussion

Court Laslop*
Jonathan Sharek
Ruston Vuori

*principal

*Faculty

Kimberly Morozovich Nikkel, Conductor

Candidate for the Master of Music degree
in Choral Conducting

P r o g r a m

**Sunday, February 4, 2001
at 8:00 pm**

**Arts Building
University of Alberta**



**University of Alberta
Department of Music**

Program

Salve Regina	Francesco Soriano (1549-1620)
Salve Regina	Francis Poulenc (1899-1963)
Unser keiner lebet ihm Selber	Heinrich Schütz (1585-1672)
Das ist ein köstliches Ding	Georg Schumann (1866-1952)
Es ist das Heil uns kommen her	Johannes Brahms (1833-1897)
Gloria from the opera <i>The Masque of Angels</i>	Dominick Argento (b. 1927)

Rob Curtis, piano

Intermission

Missa Sancti Nicolai	Joseph Haydn (1732-1809)
Kyrie	
Gloria	Megan Hall, soprano
Credo	Michael Kurschat, baritone
Sanctus	
Benedictus	
Agnus Dei	

Solo Quartet
Casey Peden, soprano
Shannon Markovich, alto
David Sawatsky, tenor
Mark Cahoon, bass

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Kimberly Morozovich Nikkel.

Kimberly Morozovich Nikkel is a recipient of the John and Logie Drew Award, Beryl Barns Memorial Award (Graduate), and a Province of Alberta Graduate Scholarship.

Text and Translation

Salve Regina

Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra salve.
Ad te clamamus, exules filii Evae.
Ad te suspiramus, gementes, et flentes,
in hac lacrimarum valle.

Eja ergo, Advocata nostra,
illos tuos misericordes oculos
ad nos converte.

Et Jesum, benedictum fructum
ventris tui,
nobis post hoc exilium ostende.
O clemens: O pia:
O dulcis Virgo Maria.

Unser keiner lebet ihm Selber

Unser keiner lebet ihm selber,
und keiner stirbet ihm selber;
so leben wir dem Herren,
so sterben wir dem Herren;
darum, wir leben oder sterben,
so sind wir des Herren.

Das ist ein köstliches Ding

Das ist ein köstliches Ding, dem Herrn danken
und lobsingend deinem Namen, du Höchster,
des Morgens deine Gnade,
des Abends deine Güte,
des Nachts deine Wahrheit verkündigen,
denn, Herr, du lässest mich fröhlich singen
von deinen Werken, ich rühme die Geschäfte
deiner Hände. Herr, wie gross sind deine Werke.

Der Gerechte wird grünen wie ein Palmenbaum,
er wird wachsen wie eine Cedar auf Libanon.
Und wenn sie gleich alt werden, werden sie dennoch
blühen und grünen
und verkündigen deine Güte.

Das ist ein köstliches Ding, dem Herrn danken
und lobsingend deinem Namen, du Höchster,
des Morgens deine Gnade,
des Abends deine Güte,
ich will singen dir, du treuer Gott.
Es ist ein köstlich Ding
dir danken mein Gott.

Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs,
groaning and weeping in this valley of tears.

Hasten therefore, our Advocate,
and turn your merciful eyes
towards us.

And show us Jesus, the blessed fruit
of your womb,
after this exile.
O merciful, O pious,
O sweet Virgin Mary.

No one of us lives to himself,
and no one of us dies to himself.
Thus we live unto the Lord;
thus we die unto the Lord;
therefore, we live or die,
thus we are the Lord's.

This is a precious thing, to give thanks to the Lord,
and to sing praises to your name, Thou Highest,
in the morning your grace,
in the evening your goodness,
and in the night your truth to proclaim,
for, Lord, you let me joyfully sing
of your works, I praise the accomplishments
of your hands. Lord, how great are your works.

The righteous will be flourishing like a palm tree,
and will grow thrive like a cedar in Lebanon.
And when they become old,
they will yet bloom and flourish
and proclaim your goodness.

This is a precious thing, to give thanks to the Lord,
and to sing praises to your name, Thou Highest,
in the morning your grace,
in the evening your goodness,
I want to sing to you, you faithful God,
It is a precious thing
to give thanks to you my God.

Es ist das Heil uns kommen her

Es ist das Heil uns kommen her
von Gnad und lauter Güten:
Die Werke helfen nimmermehr,
sie mögen nicht behüten!
Der Glaub sieht Jesum Christum an:
der hat g'nug für uns all getan,
er ist der Mittler worden.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Missa Sancti Nicolai

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Salvation unto us has come
By God's free grace and favor;
Good works cannot avert our doom,
They help and save us never.
Faith looks to Jesus Christ alone,
Who did for all the world atone;
He is our mediator.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.

We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilibus omnium, et invisibilibus.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur, et conglorificatur:
qui locutus est per Prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us
and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.
Crucified also for us under Pontius Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
I await the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Dona nobis pacem.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Grant us peace.

Choir

Soprano

Gillian Brinston
Ebony Chapman
Megan Hall
Casey Peden
Jorgianne Talbot
Patrica Yeske

Alto

Ruth Brodersen
Moria Glerum
Heather Gross
Michelle Kennedy
Ann Lukey
Shannon Markovich
Sarah Thomsen

Tenor

Kelly Mattheis
Dale Nikkel
Andrew Richardson
David Sawatsky
Ducan Wambugu
Dale Zielke

Bass

Christian Bérubé
Mark Cahoon
Dave Carlsen
Rob Curtis
Michael Kurschat
Mike Wayman

Rehearsal accompanist

Rob Curtis

Orchestra

Violin I

Mark van Manen
Carolina Giesbrecht
Monica Stabel
Tabitha Chiu

Violin II

Ken Heise
Kim Bertsch
Robin Leicht

Viola

Andrea Pollock
Jeremy Tusz

Cello

Sarabeth Steed

Bass

Toscha Turner

Oboe

Adam Garvin
Ondřej Goliáš

Bassoon

Joanne Carson

Horn

Paul Flowers
Dubrena Myroon

Organ

Jennifer Goodine



University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, February 5, 2001 at 12:10 pm

Der Freyshütz Fantasie (1821)

Carl Maria von Weber
(1786-1823)

University of Alberta Horn Ensemble
Dubrena Myroon, Tammy Hoyle, Marino Coco,
Jonathan Hemphill, and Daniel Yarmon

Rhapsodie (1903)

Claude Debussy
(1862-1918)

Joshua Capri, saxophone
Roger Admiral, piano

Ballade (1940)

Frank Martin
(1890-1974)

Megan Hodge, trombone
Judy Loewen, piano

Sonata No. 2 in F Major, Op. 99 (1886)

Johannes Brahms
(1833-1897)

Adagio affettuoso
Allegro passionato

Sarabeth Baldry, cello
Leanne Regehr, piano



**Convocation
Hall**

Arts Building, University of Alberta

In Recital

Sarah Bouthillier, flute

with

Judy Loewen, piano

Wednesday, February 7, 2001 at 5:00 pm

Madrigal (c. 1912)

Sicilienne (c. 1914)

Philippe Gaubert
(1879-1941)

Arabesque No. 1(1888)

Claude Debussy
(1862-1918)

Duo for Flute and Piano (1961)

John Harbison
(b. 1938)

I. Fanfare

II. Lullaby

III. Intermezzo

IV. Dithyramb

V. Sonata and Coda

Intermission

Rondo for Solo Flute (1972)

Kelsey Jones
(b. 1922)

Sonatina for Flute and Piano (1948)

Eldin Burton
(1913-1981)

I Allegretto grazioso

II Andantino Sognando

III Allegro giocoso

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Bouthillier.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Gayle H Martin, organ

Candidate for the Doctor of Music degree
in Applied Music

Monday, February 12, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Two Seventeenth-Century Italian pieces Ballo del Battaglia Corrente	Bernardo Storace (fl. 17 th Century)
Dialectic Fantasy (1992)	Jacobus Kloppers (b. 1937)
Prelude and Fugue in E Minor, BWV 548 "The Wedge"	Johann Sebastian Bach (1685-1750)

Intermission

Two Seventeenth-Century Spanish pieces Meio registro de 1 Tono de dois tiples De mano derecha de 1 tono	Pedro Araujo (d. ca. 1684) Andres de Sola (1634-1696)
Comes Autumn Time (1916)	Leo Sowerby (1895-1968)
Organbook III (1977-78) Jig for the Feet (Totentanz)	William Albright (1944-1998)
Adagio in E Major	Frank Bridge (1879-1941)
La Nativité du Seigneur (1935) IX. Dieu Parmi Nous	Olivier Messiaen (1908-1992)

This recital is presented partial fulfilment of the requirements for the Doctor of Music degree of Ms Martin.

Ms Martin is a recipient of a U of A PhD Scholarship.

Upcoming Events:

February

15 Thursday, 8:00 pm

Benefit Concert

for the Ernesto Lejano

University Scholarship Fund

Haley Simons, piano

Program will include works by JS Bach, Debussy, Liszt, Chopin, and featuring the premiere of Bashaw's *Preludes for Piano, Book II*

17 Saturday, 6:30 pm

The University of Alberta

Academy Strings Valentine's Ball

Faculty Club, University of Alberta.

The Academy Strings will play waltzes and polkas. Operatic serenades during dessert. \$45 per person.

For ticket and more information, call Laura at 487-6875

26 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students of the Department of Music. Free admission.

26 Monday, 8:00 pm

Benefit Concert for *Earthquake*

Victims in India featuring Uday

Deshpande Tabla Sensation from India

with **Amelia Maciszewski** (sitar),

Regula Qureshi (sarangi) and Uday's

Fusion Group

March

5 Monday, 12:10 pm

Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

5 Monday, 8:00 pm

Grant MacEwan College and

University of Alberta

Jazz Bands I & II

Raymond Baril and Tom Dust, Directors

Salute to the Bands - a tribute to the swing bands of the 1930s and 1940s featuring music of Dorsey, Ellington, Goodman, Shaw and many more.

8 & 9 Thursday & Friday, 8:00 pm

Opera

Kim Mattice Wanat, Director

The Tender Land by Aaron Copland

10 Saturday, 6:30 pm

The Annual Dinner Concert and Auction of the University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor

Empire Ballroom, Hotel Macdonald

Admission: \$60/person

For tickets and further information, please call 492-5306

11 Sunday, 8:00 pm

The University of Alberta

Academy Strings

Tanya Prochazka, Conductor

Program will include Boccherini *La Musica Notturna di Madrid*, Poulenc *Concerto for Organ, Timpani and Strings*, Schoenberg *Verklärte Nacht*, arranged for string orchestra



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

FACULTY & *friends*

Duo Majoya

Pianists

Marnie Giesbrecht

Joachim Segger

Friday, February 9, 2001
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

FRANZ SCHUBERT

(1797-1828)

Trois marches militaires, op. 51, D 733

Duo Majoya

1. Allegro vivace in D Major
2. Allegro molto moderato in G Major
3. Allegro moderato in E-Flat Major

Fantasia in F Minor, Op. 103

*Allegro molto moderato-
Largo - Allegro vivace - Tempo I*

Intermission

Rondo in A Major, Op. 107 (1828)

Allegretto quasi andantino

Fantasy in C Major, Op. 15, D 760 *Wanderer*

Joachim Segger, solo piano

Allegro con fuoco ma non troppo
Adagio-
Presto-
Allegro

Joachim Segger is an exceptional piano soloist who was awarded the Performance Certificate, during his undergraduate degree, at the Eastman School of Music. He studied piano performance with Ernesto Lejano (Edmonton), Cecile Genhart (Eastman School of Music), Kurt Neumüller (Mozarteum, Salzburg), Menahem Pressler (University of Indiana) and Helmut Brauss (University of Alberta). Dr Segger has performed piano solo and chamber music concerts as well as organ duos in various venues in North America, Europe and South Africa. He has often been heard on the CBC (Canadian Broadcasting Corporation) and was winner of the prestigious Canadian Women's Club Competition in New York City resulting in a Carnegie Hall debut. He has frequently premiered Canadian piano works and is Associate Professor of Piano and Theory at The King's University College, Adjunct Professor of Piano at the University of Alberta and Director of Music at West End Christian Reformed Church in Edmonton.

Marnie Giesbrecht studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, NY) before engaging in formal studies on the pipe organ. Her piano teachers include Ernesto Lejano, Isabel Rolston, Kurt Neumüller and Barry Snyder. She won the CFMTA Young Artists piano competition and received a Johann Strauss Foundation Scholarship for a year's study in Austria. Marnie Giesbrecht studied organ performance with Jacobus Kloppers and Gerhard Krapf and graduated with the DMus in Pipe Organ Performance from the University of Alberta in 1988, a recipient of numerous scholarships and awards. Dr. Giesbrecht performs frequently as an organ soloist and ensemble player in Canada, the United States and Europe and has been heard on the CBC and SABC (South African Broadcasting Corp). She is Associate Professor of Music at the University of Alberta in Edmonton and National President of the Royal Canadian College of Organists.

Duo Majoya, Marnie Giesbrecht and Joachim Segger, have been engaging and exciting audiences in Canada, the United States, Europe and South Africa for over two decades. Giesbrecht and Segger began performing piano duets and two-piano works during their undergraduate years. They continue to perform and record extensively.

In the last decade Giesbrecht and Segger have toured as an organ duo presenting programs including solo organ works (Giesbrecht), improvisations (Segger) and organ duets. The CBC commissioned Jacobus Kloppers to compose the Duet Suite "From the Memoirs of a Canadian Organist" for the duo in 1993. In 1995, ***Duo Majoya*** (Giesbrecht and Segger) began arranging and commissioning works for organ and piano. Works recently commissioned for this unique duo are "Music for Organ and Piano" by Edmonton's Howard Bashaw, 1996 (Canada Council) and "Duet Suite for Organ and Piano" by Quebec composer, Denis Bedard (RCCO) premiered May 2000.

Duo Majoya released their third CD in April 2000: "**The Elegance and the Ecstasy**," piano duets by Mozart, Schubert and Brahms.

"Music for Organ and Piano" by Howard Bashaw was released in spring 2000 on the CD "**Bashaw**."

Other CD's by ***Duo Majoya***:

"**Transcriptions for Two: Firebird**" including Grieg's "Peer Gynt Suite" and Stravinsky's "Firebird" arranged for organ and piano, 1997.

"**Dancing Ice: Solo and Duo Organ Canadian Organ Music**" including "From the Memoirs of a Canadian Organist" by Jacobus Kloppers, 1993.

All CD's are on the Arktos label.

The Classics



Classic Examples

Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

Saturday & Sunday Breakfast

Sat from 6 till 9 AM and Sun from 7 till 9 AM

Crescendo

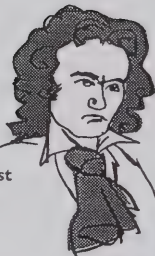
Wed from 8 till 10 PM

Bel Canto

Sun from 8 till 10 PM

Music for a Sunday Night

Sun from 10:30 PM till 1 AM



"Music is well said to be
the speech of angels".
Thomas Carlyle (1795-1881)

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THE
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University
of
Alberta

In Recital

David Colwell *violin*

Francis Yang *piano*
Ayako Tsuruta *piano*

Sunday, February 11, 2001
8:00 pm



Arts Building
University of Alberta



Department of Music
University of Alberta

Program

**Sonata for Piano and Violin
in A Major, Opus 47 “Kreutzer”**

*Adagio sostenuto - Presto
Andante con Variazioni
Presto*

Ludwig van Beethoven
(1770-1827)

Francis Yang, piano

Intermission

Sonata No. 2 in A minor

*Grave
Fuga*

J.S. Bach
(1685-1750)

Romance in F minor, Opus 11

Antonin Dvořák
(1841-1904)

Baal Shem
(Three Pictures of Chassidic Life)
2. Nigun

Ernest Bloch
(1880-1959)

Zapateado

Pablo de Sarasate
(1844-1908)

Ayako Tsuruta, piano

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree.

Reception to follow in Arts Lounge

David Colwell

Since his solo debut with the Edmonton Symphony Orchestra in 1995, David Colwell has performed in Canada and Europe, at the Banff Festival for the Arts, the Music Bridge in Calgary, the Senior Academy of Mount Royal College, the Opening Ceremonies of the World Arctic Games and the *Internationale Sommerakademie Mozarteum* in Salzburg. As a winner of the Johann Strauss Foundation Scholarship in both 1998 and 1999, David was afforded the opportunity to study at the Mozarteum with Igor Oistrakh, Michael Frischenschlager, Jean-Jacques Kantarow and Igor Ozim. In 1998, as a winner of the University of Alberta Concerto Competition, he appeared as guest soloist with the University Symphony Orchestra. In 1999, he appeared with the Edmonton Symphony Orchestra in its *Symphony Under the Sky Festival* under conductor David Hoyt. In March of 2000, he joined members of the University of Alberta's music faculty in a performance of *Piano Quintet in F Minor* by Brahms as part of the *Music at Convocation Hall* series. This performance is included in the compact disc recording, *Our Music*, released by the CBC in November of 2000. This spring, David will appear with the Alberta Baroque Ensemble and the Concordia Symphony Orchestra.

David's violin teachers have included Dr. Elfreda Gleam, William van der Sloot, Ranald Shean and Edmond Agopian. Currently, as a fourth-year Bachelor of Music student at the University of Alberta, he is a student of Dr. Martin Riseley. He has been concertmaster of the University Symphony Orchestra under conductor Dr. Malcolm Forsyth, Academy Strings under conductors Dr. Martin Riseley and Tanya Prochazka, and the Edmonton Senior Youth Orchestra under conductor Michael Massey. As a member of the Praetorius String Quartet, he is also an active chamber musician.



Francis Yang

Francis Yang, who was born and raised in Vancouver, studied at the University of Michigan where he earned a Bachelor of Music degree, and at the University of Kansas where he was awarded the degree Master of Music. His teachers have included Robert Rogers, Richard Angeletti and Sequeira Costa. Francis was a semi-finalist in the Eckhardt-Gramatté National Competition as well as a winner at the Canadian Music Competition and the Music Teachers' National Association Competition. He received honourable mention at the Young Keyboard Artists' Association International Piano Competition in Kansas. He has also appeared in such festivals as the Gulbenkian International Music Festival in Portugal, the March International Music Days Festival in Bulgaria and the Orford Music Festival in Quebec. During the summer of 2001, Francis will study at the *Internationale Sommerakademie Mozarteum* in Salzburg as a scholarship winner of the Johann Strauss Foundation. Currently, Francis is a doctoral candidate at the University of Alberta where he is a student of Stéphane Lemelin.

Ayako Tsuruta

An accomplished pianist in both chamber and solo repertoire, Ayako Tsuruta has performed with numerous American orchestras, including the Juilliard Symphony Orchestra, Eastern Connecticut Orchestra, Wallingford Symphony Orchestra and Connecticut Chamber Orchestra. She has given solo and chamber recitals throughout North America and Europe. Ayako has also appeared in such festivals as Figueira da Foz in Portugal, Academia Musical Chiaiana and Meranofest in Italy, Ravinia Festival in Illinois, Banff Festival of the Arts and the Aspen Music Festival in Colorado.

Born in Fukuoka, Japan, Ayako began her piano studies with Hiroko Ogura in Nara. Moving to the United States in 1980, she studied with Leena K. Crothers, and later with Josef Raieff at the Juilliard School of Music where she received a Bachelor of Music degree. Subsequently, she studied at Yale School of Music with Claude Frank where she earned a Master of Music degree and an Artist Diploma. Currently, she is a doctoral candidate at the University of Alberta, where she is also a sessional instructor in the Department of Music. Ayako was a student and teaching assistant of the late Professor Marek Jablonski.

In Recital

Leila Flowers, Trumpet

with

Roger Admiral, piano

Tuesday, February 13, 2001 at 8:00 pm

Sonata in C for 2 Trumpets and Continuo

Allegro

Grave

Allegro

Giuseppe Aldrovandini

(ca. 1672-1707)

Neil Barton, piccolo trumpet

Concerto in C major, Hob. VIIb:1

Moderato

Adagio

Allegro molto

Franz Joseph Haydn

(1732-1809)

Intermission

Soliloquy of a Bhiksufi (1958)

Chou Wen-chung

(b. 1923)

Members of the University of Alberta Brass Ensemble

Christopher Taylor, conductor

Paul Flowers, Dubrena Myroon, Tammy Hoyle and Danny Yarmen, horn

Curtis Farley and Ted Huck, trombone

Laura Hyndman and Ed Stein, euphonium

Justin Litun, tuba

Court Laslop, timpani

Ruston Vuori and Neil Barton, percussion

Pavane pour une infante défunte (1899)

Maurice Ravel

(1875-1937)

Vocalise, Op. 34, No. 14 (1912)

Sergei Rachmaninov

(1873-1943)

Paul Flowers, horn

Sonata for Trumpet and Piano, op. 51 (1961)

Allegro

Aria (Adagio)

Finale: Toccata (Vivo)

Flor Peeters

(1903-1986)

There will be a reception to follow in the Arts Lounge.



Arts Building
University of Alberta



University of Alberta
Department of Music

Faculty/Benefit Concert
Haley Simons, piano

A benefit concert for the
Ernesto Lejano
University Scholarship Fund

Thursday, February 15, 2001
at 8:00 pm



Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Prelude from Partita No.1 in B-Flat Major, BWV 825 (1726)	Johann Sebastian Bach (1685-1750)
Nun komm' der Heiden Heiland Chorale Prelude for Organ (1713-14) (transcribed for piano by Feruccio Busoni)	Johann Sebastian Bach
From <i>Préludes</i> , Book I (1910) ...La danse de Puck ...Les collines d'Anacapri	Claude Debussy (1862-1918)
From <i>Années de pèlerinage, Première année: Suisse</i> Au bord d'une source (1855)	Franz Liszt (1811-1886)
Mephisto-Walzer (1858-59)	Franz Liszt

Intermission

Prélude in C-Sharp Minor, Op.45 (1841) Prélude in G-Sharp Minor, Op.28, No.12 (1839)	Frédéric Chopin (1810-1849)
Polonaise-Fantaisie, Op.61 (1845-46)	Frédéric Chopin
Preludes, Book II: (2000) (Commissioned by CBC Radio Canada) 1. Kaleidoscope - Reemerging 2. ... and again 3. Toccata I: Contraverse 4. Contrapunctus: counter-angst in measures doubled 5. Contrapunctus: 4:3 Phase with mirror inversion 6. Toccata II: A Post-1900 Phase 7. Behind A Quiet* 8. Behind Another Quiet, Part I: interlude 9. Behind Another Quiet, Part II: to the edge**	Howard Bashaw (b.1957)

* dedicated to the memory of Ernesto Lejano

** dedicated to the memory of Marek Jablonski

I first met **Dr Lejano** when I was 15 years old, when I 'auditioned' for him as a prospective pupil. As it turned out, the 'audition' took place at my uncle's sand farm, and I don't even recall there being a functional piano around at all. Dr Lejano was, however, impressed by my dirtbike riding abilities, and as I negotiated the sand dunes, he and my parents negotiated my future as a piano student. Too young to realize the significance of the meeting, yet old enough not to care anyway, that afternoon was a turning point in my life.

For the next five years, I was privileged to have been exposed to, and shaped by, one of the most brilliant musical minds I have ever met, or will likely ever meet. Dr Lejano's teaching transcended any standard pedagogical path. His passion for music became my own. His encouragement became my accomplishments. And in the end, our twenty-year friendship became a most precious gift.

It is almost impossible to describe the profound influence this man had on my life - one that continues to this day. It is my wish that his influence carries through to young aspiring pianists of the future.

Through the generous donation of the Lejano family, the Ernesto Lejano scholarship fund was created, and the continued support from those of us who were blessed to have shared in his brilliance will ensure that his memory will indeed last as long as the music itself.

In Ernesto Lejano's own words, "... art is long, life is short."

Haley Simons received her Doctor of Music and Bachelor of Music degrees from the University of Alberta. Her Master of Music degree was completed with John Perry at the Sheperd School of Music at Rice University in Houston, Texas. Dr Simons has attended the Banff Centre and the Mozarteum in Salzburg, Austria on scholarship from the Johann Strauss Foundation. In 1989, she received a scholarship to attend the Musique International Summer Academy in Alkmaar, Holland. She has studied under such renowned teachers as Marek Jablonski, Claude Helffer, Jan Wyn, Karl-Heinz Kammerling, Germaine Mounier and Adam Wibrowski.

In addition to solo recitals in Alberta, Ontario, Texas, Ohio, Illinois, Austria and Holland, her performances include appearances with the St. Cecilia, Edmonton Youth, CFRN-TV and Edmonton Symphony orchestras, as well as many radio and television appearances. She has won numerous prizes and awards from the Canadian Music Competition, Alberta Culture, Young Keyboard Artists Piano Competition, and San Antonio (Texas) Piano Competition.

Haley Simons is a member of the highly acclaimed new music ensemble Hammerhead Consort. In addition to successful appearances at the Winnipeg New Music festival and with the ESO under the direction of Maestro Grzegorz Nowak, Hammerhead Consort finished their 2000 concert season with a performance tour of Poland. Already this year the Consort has appeared with Heidi Bunting and the Brian Webb Dance Company, as well as with Maestro Nowak and the Calgary Girl's Choir in Calgary.

Dr Simons is currently on the music faculty at Alberta College, and is presently Visiting Assistant Professor at the University of Alberta.

From White Rock, British Columbia, Canadian composer **Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). He is currently Associate Professor of Music at the University of Alberta where he teaches composition, theory, and orchestration.

In Recital

Tracy Fehr, soprano

assisted by
Judy Loewen, piano

Sunday, February 25, 2001 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Program

Motet (1713-17)

Aria: Nulla in mundo pax sincera

Recit: Blando colore oculos mundus deceptit

Aria: Spirat anguis

Antonio Vivaldi
(1678-1741)

Jeremy Tusz, viola
Rebecca Schellenberg, violin

From *The Creation* (1798)

Recit: And God said, Let the earth

Air: With verdure clad

Joseph Haydn
(1732-1809)

Notre Amour

Après un Rêve

Gabriel Fauré
(1845-1924)

Oh! quand je dors (1841-42)

Kling leise, mein Lied(1839)

Franz Liszt
(1811-86)

From *Die Entführung aus dem Serail* (1782)

Welche Wonne, welche Lust

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

From *Messiah* (1742)

Rejoice greatly, O daughter of Zion

George Frideric Handel
(1685-1759)

Per pieta, bell'idol mio

Ma rendi pur contento

Vincenzo Bellini
(1801-1835)

From *Rigoletto* (1851)

Caro nome

Giusseppe Verdi
(1813-1901)

Plenty Good Room (Spiritual)

arr. Edward Boatner

Swing Low. Sweet Chariot(Spiritual)

From *Porgy and Bess* (1935)

Summertime

George Gershwin
(1898-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Fehr.

Ms Fehr is a recipient of a Beryl Barns Memorial Award, a Peace River Pioneer Award, and a Edmonton Opera Guild Award, and wishes to express her appreciation for these awards. She also wishes to thank her accompanist, Judy Loewen, and special guests, Jeremy Tusz and Rebecca Schellenberg.

Translations

Nulla in mundo pax sincera/Not of the world, with sincerity

The singer acknowledges to Jesus that in the midst of life's pains, torments and bitterness the only hope of true peace lies in Him.

Translated by Paul Everett, ed.

Blando colore oculos mundus deceptit/Spirat anguis/Hidden lies to deceive the world/spirit

The recitative and aria warn of the specious beauty of the world in which the Tempter, with subtle art, seeks to trick us with superficial and poisonous pleasures.

Notre Amour/Our love

Our love is a light thing
Like the perfumes which the wind
Lifts from the top of the fern
To be inhaled in dreaming.
Our love is a light thing,
Our love is a thing with charm,
Like the songs of the morn,
With no expression of regret,
In which vibrates an uncertain hope...
Our love is a charming thing!
Our love is a sacred thing
Like the mysteries of a forest,
Where a strange soul is trembling,
Where stillness has a voice;
Our love is a sacred thing!
Our love is an infinite thing,
Like the paths of sunsets,
Where the sea united with the skies,
Slumbers under declining suns;
Our love is an eternal thing,
Like all things that Almighty God
Has touched with the fire of his song,
Like all that comes from the heart;
Our love is an eternal thing!

Après un Rêve/After the dream

In a slumber charmed by your image
I dreamed of happiness, ardent mirage;
Your eyes were more tender, your voice pure and clear.
You were radiant like a sky brightened by sunrise;
You were calling me, and I left the earth
To flee with you towards the light;
The skies opened their clouds for us,
Splendors unknown, glimpses of divine light...
Alas! Alas, sad awakening from dreams!
I call to you, oh night, give me back your illusions;
Return, return with your radiance,
Return, oh mysterious night!

Oh! Quand je dors/O, in my sleep

O in my dreams let me see thee before me,
As to Petrarch Laura came in days of yore.
And let a breath from thy lips hover o'er me,
That peace returning be mine once more.
On my sad brow, which some grief is oppressing,
Some evil dream, by which I'm held captive,
O cast one glance from those eyes so caressing,
And all my sorrow will be dispelled.
Bend to my lips as a vision from heaven,
Become a woman, angel that thou art!
Place there a kiss, and love so gladly given
Shall leap to flame within my heart.
O come! as Laura came to Petrarch of yore!

Translation by ed. Carl Armbruster

Kling leise, mein Lied/Sound softly, my song

Sound softly, my song through the silence of the night,
Sound softly so as not to awaken my dearly beloved;
Move carefully to her window and open it,
Sound softly and do not awaken her.
Sound softly and gently so she will not awaken.
Hug her tenderly as the vines surround a tree,
With love, surrounded with dreams of blossoms,
And sing as the Nightingale sings to the rose,
His sweet sounding serenade.
Awaken her not with too stormy a greeting;
Step carefully upward like the pilgrim who steps
Toward the temple gates, and sound your greeting
As a soft prayer.

Translation by Harold Wiens

Welche Wonne, welche Lust/What delight, what pleasure

What delight, what pleasure lies within my heart;
I want to leap for joy, for the good news that I am
bringing,
which makes me laugh with gladness,
To her weak, sickly heart, will bring her
Comfort and joy.

Translated by Harold Wiens

Per pietà, bell'idol mio/Have pity my beautiful idol

Have pity, my beautiful idol,
I do not speak ungratefully.
Unhappy and faint, disheartened, my art of heaven was.
If faithful you are to me, you will illumine me with
your great love;
You are my heart.

Ma rendi pur contento/But first make the heart of my beloved happy

But first make the heart of my beloved happy
And I forgive you, love,
If mine is not.
I fear her alarms more than my own,
For I live more in her than I live in myself.

Caro nome/Beloved name

Gualtier Malde! Name of him so beloved,
Engraved upon my heart, loving forever.
Dearest name to my heart,
The first to make it beat;
The delights of your love will always remain with me.
With thoughts of desire, to you always will fly,
Even to my last sigh.

Noon-Hour Organ Recital

featuring

Ondrea Fehr

Jennifer Goodine

Hyo-Young Park

Natalie van Brabant

Monday, February 26, 2001

at 12:00 pm



Convocation
Hall

Arts Building

University of Alberta

Program



Department of Music
University of Alberta

Upcoming Noon Hour Organ Recitals

Mondays at 12:00 pm

Convocation Hall

Arts Building

University of Alberta

March 12

Visiting Artist

Neil Cockburn

March 26

April 9

Program

Praeludium in G Major, Bux147

Dietrich Buxtehude
(1637-1707)

Natalie van Vanbrant

Mass for the Parishes (1690)

Tierce en Taille

Dialogue

François Couperin
(1668-1733)

Hyo-Young Park

Trio on *Herr Jesu Christ,*
dich zu uns wend BWV655

Johann Sebastian Bach
(1685-1750)

Third Symphony, Op. 28 (1912)

IV Adagio

Louis Vierne
(1870-1937)

Jennifer Goodine

Bergamasca Variations (1635)

Girolamo Frescobaldi
(1583-1643)

Benedictus, Op. 59, No. 9

Max Reger
(1873-1916)

Partita on

Was Gott tut, das ist wohlgetan (1995)

I Toccatina

II Canon

III Siciliana

IV Trio ostinato

V Finale

Gerhard Krapf
(b. 1924)

Ondrea Fehr

Upcoming Events:

February

26 Monday, 8:00 pm

Benefit Concert for *Earthquake Victims in India* featuring **Uday Deshpande** Tabla Sensation from India with **Amelia Maciszewski** (sitar), **Regula Qureshi** (sarangi) and **Uday's Fusion Group**

March

3 Saturday, 6:00 pm

Lands of Song

Dinner, silent auction & entertainment by **Edmonton Swiss Men's Choir** and the **University of Alberta Concert Choir**. INN on 7th, Courtyard Ballroom, 10001 107 Street.

Admission: \$27/person. For more information please call 492-2384.

5 Monday, 12:10 pm

Music at Noon, Convocation Hall
Student Recital Series featuring students from the Department of Music. Free admission

5 Monday, 8:00 pm

Grant MacEwan College and **University of Alberta Jazz Bands I & II**. **Raymond Baril** and **Tom Dust**, Directors. Salute to the Bands - a tribute to the swing bands of the 1930s and 1940s featuring music of Dorsey, Ellington, Goodman, Shaw and many more.

8 & 9 Thursday & Friday, 8:00 pm

Opera

Kim Mattice Wanat, Director
The Tender Land by Aaron Copland

10 Saturday, 6:30 pm

The Annual Dinner Concert and Auction of the University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Empire Ballroom, Hotel Macdonald
Admission: \$60/person
For tickets and further information, please call 492-5306

11 Sunday, 8:00 pm

The University of Alberta Academy Strings

Tanya Prochazka, Conductor
Program will include Boccherini *La Musica Notturna di Madrid*, Poulenc *Concerto for Organ, Timpani and Strings*, Schoenberg *Verklaerte Nacht*, arranged for string orchestra

12 Monday, 12:10 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

15 Thursday, 7:30 pm

World Music Concert
featuring **Wajjo African Drummers & Kekeli African Dancers**

21 Wednesday, 8:00 pm

The University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Director
Program will include Corigliano *Gazebo Dances*, Garb *Away Day*, Raum *Tuba Concerto* with soloist **Brock Campbell**, Whiteacre *Godzilla Eats Las Vegas*, Rossini March with guest conductor **Heather Davis**, Dahl *Sinfonietta* with **William H Street**, conductor

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



**A BENEFIT CONCERT
for**

EARTHQUAKE VICTIMS IN INDIA

**8:00 PM
MONDAY
26 FEBRUARY**

CONVOCAATION HALL

**ARTS BUILDING
UNIVERSITY OF ALBERTA**

The latest count is 50,000 dead. In response, the Centre for Ethnomusicology in the Department of Music is presenting this benefit concert for the earthquake victims of this terrible human tragedy. The Centre for Ethnomusicology is committed to international outreach and social action through world music.

P R O G R A M

Vandana to Sarswati Indian Music Ensemble :
Kris Covlin Savitri Rajan
Lorenzo Fiorito Kevin Solez
Lindsay Griffin Ranjani Somayaji
Carrie Hryniw Davin Swenson
Juliana Illaszewicz Tahira Syed
Raj Rajan Kate Wyrstok

Raga on Sitar Amelia Maciszewski, Sitar
Uday Deshpande, Tabla

Tabla Solo Uday Deshpande, Tabla
Regula Qureshi, Sarangi

Intermission

Refreshments provided by *Maurya Palace*

**Donations are welcome and all proceeds
will be directed to the Red Cross:
please give generously!**

Indian Western Fusion Uday Deshpande, Tabla
Terry McDade, Harp
Brat Miles, Saxophone and Flute
Brad Bowie, Bass Guitar
Bali Panesar, Percussion

Gandhi's Hymn: Raghupati Indian Music Ensemble

THE MUSICIANS

U'day (RamDas) Deshpande

A disciple of the late Ustad Allah Rakha, U'day Deshpande holds a Master of Arts degree, and has also received two Indian national music awards. He enjoys an international reputation performing and composing Indian classical, jazz, fusion and world music. As well, U'day Deshpande has been a classic television professional with more than 500 television episodes as a Producer/Director.

Amelia Maciszewski

A disciple of sarode maestro Aashish Khan, distinguished vocalist Girija Devi, and eminent sitar professor Suresh Misra, Amelia Maciszewski is a Killam Postdoctoral Fellow in the Department of Music and is a graduate (MMus) of the Indian University Shantiniketan.

Regula Qureshi

Dr Regula Qureshi is a cellist and ethnomusicologist who has studied the sarangi in India with Pandit Ram Narayan and Sabri Khan. She is the director of the Centre for Ethno-musicology and also directs the U of A's Indian Music Ensemble.

Indian Western Fusion

Terry McDade, recording the critically CD Harpe Danse and guesting on several other CDs, has performed at concerts, festivals, and special events throughout Canada and the U.S. He has also performed for various members of the Royal Family as well as being featured on National radio & television. Terry has been an influential and creative force in the development of the contemporary Celtic Harp.

Brett Miles, multi-instrumentalist (Sax, Flute, etc.) has worked with artists such as James Brown, Buddy Miles, Big Miller, Mick Jagger & Sam & Dave, to name a few! Since returning from New York Brett has lead his original Funk Band Magilla Funk Conduit and his Jazz combo Brett Miles & Friends. Peace!

York Brett has lead his original Funk Band Magilla Funk Conduit and his Jazz combo Brett Miles & Friends. Peace!

Bali Panesar, Actor and musician (Percussion), has been studying and performing over the past ten years. In '98 he travelled to India to study with Uday (Ramdas).

Brad Bowie, has composed music for short films & plays (Samaria-Shames Chakrabartty), as well as accompanying several groups in the local East-Indian community. Playing electric, acoustic, and lap-steel guitar, Brad is a music student of the world and all he hears anywhere.

OUR CO-SPONSORS

We gratefully acknowledge the support of
The India Students' Association

The University of Alberta International Centre

The Maurya Palace Restaurant

The musicians who have
donated their talents for this cause

and

THE RED CROSS

In Recital

Annette Feist, piano

Tuesday, February 27, 2001 at 8:00 pm

From *The Well-Tempered Clavier*, Book II
Prelude and Fugue No. 5 in D Major (1738-42)

Johann Sebastian Bach
(1685-1750)

Sonata in F Minor "Appassionata", Op. 57 (1804/05)
Allegro assai
Andante con moto
Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)

Intermission

Kreisleriana, Op. 16 (1838)
Äußerst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Robert Schumann
(1810-1856)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Feist.

Ms Feist is the recipient of a Beryl Barns Memorial Undergraduate Award and a Peace River Pioneer Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



University of Alberta
Department of Music

In Recital

Adam Eccles, alto and soprano saxophone

assisted by

Roger Admiral, piano

Thursday, March 1, 2001 at 8:00 pm

Tableaux de Provence (1954-1959)

Farandole des jeunes-filles

Chanson pour ma mie

La bohémienne

Des Alyscamps monl'ame soupire

Le cabridan

Paule Maurice
(1910-1967)

Fantasia, Op. 630 (1948)

Animato

Lento

Très animé

Heitor Villa-Lobos
(1887-1959)

Intermission

Partita (1965)

Prelude - Allemande

Canzone

Gigue

Erwin Dressel
(1909-1972)

San Antonio (1994)

The Summons

Line Dance

Couples' Dance

John Harbison
(b. 1938)

Brilliance (1974)

Décalmé

Desinvolte

Dolcissimo

Final

Ida Gotkovsky
(b. 1933)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Eccles.



Arts Building
University of Alberta



University of Alberta
Department of Music

Brock Campbell, tuba

Roger Admiral, piano

Studio 27

Fine Arts Building

University of Alberta

Friday, March 2, 2001 at 8:00 pm

Csárdás

Vittorio Monti
(1868-1922)

Suite No. 1 for Tuba and Piano “Effie Suite” (1968)

Alec Wilder
(1907-1980)

Effie Chases a Monkey

Effie Falls in Love

Effie Goes Folk Dancing

Effie Takes a Dancing Lesson

Effie Joins the Carnival

Effie Sings a Lullaby

Concerto for Bass Tuba (1954)

Ralph Vaughan Williams
(1872-1958)

Allegro moderato

Andante sostenuto

Allegro

The Carnival of Venice

Jean-Baptiste Arban
(1825-1889)

Brock will performing the *Pershing Concerto* for Tuba and Band by Canadian composer Elizabeth Raum with the U of A Symphonic Wind Ensemble.

Wednesday, March 21, 2001 at 8:00 pm in Convocation Hall.

Admission \$10 adults and \$5 students/seniors.



University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, March 5, 2001 at 12:10 pm

Morceau de Concours, Op. 57

Georges Alary
(1850-unknown)

Sheena Hyndman, trumpet
Ingrid Kincel, piano

Mont Saint-Michel (1954)

Geoffrey Robbins
(20th Century)

Lara Hyndman, euphonium
Ingrid Kincel, piano

Sonata No. 3 (1970)
Moderately Fast
Slowly

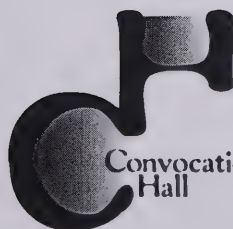
Alec Wilder
(1907-1980)

Marino Coco, horn
Roger Admiral, piano

Two By Four (1996)
A House for me
The Elf and the Dormouse

Leonard Enns
(b. 1948)

Karen Nell, soprano
Sarah Wolchowski, tenor saxophone
Matt Stepney, double bass
Ingrid Kincel, piano



Convocation
Hall

Arts Building, University of Alberta

JAZZ BAND

Salute to the Bands

Our fifth annual tribute to the great swing bands of
the 1930s and 1940s

Grant MacEwan College

and

University of Alberta

Jazz Bands

Raymond Baril and

Tom Dust, Directors

Monday, March 5, 2001

at 8:00 pm



**Arts Building
University of Alberta**



**University of Alberta
Department of Music**

Program

Overture - Salute To The Bands

Arr. Walt Stuart

Benny Goodman and His Orchestra

Air Mail Special (1941)

Benny Goodman, Jimmy Mundy
& Charlie Christian
Arr. Jimmy Mundy

Tommy Dorsey and His Orchestra

Opus No. 1 (1944)

Sy Oliver
Arr. Paul Wijn Nobel

Harry James and His Music Makers

Music Makers (1941)

Harry James
Arr. Jack Mathias

I Had The Craziest Dream (1942)

Harry Warren & Mack Gordon

Transcribed by Fred Stride

Vocalist: **Helen Forrest**

Charlie Barnet and His Orchestra

Skyliner (1944)

Charlie Barnet

Transcribed by Fred Wayne

Duke Ellington and His Famous Orchestra

Black And Tan Fantasy (1945)

Duke Ellington & Bubber Miley

Transcribed by David Berger and Mark Lopeman Arr. Duke Ellington

Hal McIntyre and His Orchestra

I'm Making Believe (1944)

James Monaco & Mack Gordon

Transcribed by David N. Baker

Arr. Dave Matthews

Vocalist: **Ruth Gaylor**

Earle Hagen & His Radio Orchestra

Harlem Nocturne (1940)

Earle Hagen

Les Brown and His Band of Renown

In The Shade Of The Old Apple Tree (1939)

Egbert Van Alstyne
Arr. Les Brown

Benny Moten's Kansas City Orchestra

Moten Swing (1932)

Buster Moten & Benny Moten
Arr. Ernie Wilkins

Ray Anthony and His Orchestra

Mr. Anthony's Boogie (1951)

Ray Anthony & George Williams

Arr. George Williams

Intermission - 15 minutes

Overture - Glenn Miller and His Orchestra

In The Mood (1939)

Joe Garland

Arr. Glenn Miller

A String Of Pearls (1941)

Jerry Gray

Song Of The Volga Boat Man (1941)

Arr. Bill Finegan

Don't Sit Under

The Apple Tree (1942)

Sam Stept, Lew Brown & Charles Tobias

Arr. Harry Pinchen

Vocalist: **Paula Kelly**

Count Basie and His Orchestra

Jumpin' At The Woodside (1938)

Count Basie

Arr. Charlie Hathaway

April In Paris (1942)

Vernon Duke

Arr. "Wild" Bill Davis

Chick Webb and His Orchestra

A-Tisket, A-Tasket (1938)

Ella Fitzgerald & Van Alexander

Transcribed/adapted by Tom Dust

Vocalist: **Ella Fitzgerald**

Stan Kenton and His Orchestra

Opus In Pastels (1941)

Stan Kenton

Woody Herman and His Thundering Herd

Apple Honey (1945)

Woody Herman

Arr. Joe Bishop

At The Woodchopper's Ball (1939)

Woody Herman & Joe Bishop

Arr. Joe Bishop

Finale - Benny Goodman and His Orchestra

Sing, Sing, Sing (1937)

Louis Prima

Arr. Jeff Hest

Grant MacEwan College and University of Alberta Jazz Bands, 2000-2001

Narrators

Fordyce Pier, Chair, Department of Music, University of Alberta

Bob Gilligan, Chair, Music Department, Grant MacEwan College

Jazz Band I

Raymond Baril, Director

Alto Saxophone

Adam Eccles (University of Alberta)

Marshall Tindall (University of Alberta)

Tenor Saxophone

James Morrison (Grant MacEwan College)

Eric Goluszka (University of Alberta)

Baritone Saxophone

Jessica Dyck (University of Alberta)

Trumpet

Neil Barton (University of Alberta)

Jeff Bryant (University of Alberta)

Craig McLauchlan (University of Alberta)

Sherri Twarog (University of Alberta)

Sheena Hyndman (University of Alberta)

Trombone

Alden Lowrey (University of Alberta)

Anthony Bissoon (University of Alberta)

Joanna Henshaw (W P Wagner)

Ted Huck (University of Alberta)

Piano

Audrey Reynolds (Grant MacEwan College)

Guitar

Mel Backstrom (Grant MacEwan College)

Bass

Matt Roberts (Grant MacEwan College)

Drums

Andrew Wagantall (Grant MacEwan College)

Vocalist

Kyla Sandulak (Grant MacEwan College)

Jazz Band II

Dr. Tom Dust, Director

Alto Saxophone

Blair Grove (Grant MacEwan College)

Ryan Fraser (University of Alberta)

Tenor Saxophone

Chris Haigh (Grant MacEwan College)

Kelly O'Byrne (University of Alberta)

Baritone Saxophone

Joshua Capri (University of Alberta)

Trumpet

Jeremy Maitland (University of Alberta)

Heidi Schwonik (University of Alberta)

Ryan Findlay (University of Alberta)

Ian MacDonald (University of Alberta)

Trombone

Laurie Shapka (University of Alberta)

Jean McInnis (University of Alberta)

John Benzie (University of Alberta)

Curtis Farley (University of Alberta)

Piano

Daniella Rubeling (University of Alberta)

Guitar

Kieran Wolfe (University of Alberta)

Bass

Reed Thacker (Grant MacEwan College)

Drums

Jeremy Seatter (Grant MacEwan College)

Vocalist

Lorna Wildgoose (Grant MacEwan College)

Acknowledgements

Del's on 9th: Concert attire

for Ms Sandulak and Ms Wildgoose

Russ Baker: Sound reinforcement, hall management

Beth Lim: Programs

Bruce Hettinger: Piano tuning

 **del's on 9th**



Department of Music
University of Alberta

Opera

Director	Kim Mattice Wanat
Music Director	Sylvia Shadick Taylor
Choreographer	Michael Hodges
Costume Designer	Betty Kolodziej
Technical Support	Russ Baker
Set builder	Royce Mattice

Thursday & Friday, March 8 & 9, 2001
at 8:00 pm



Arts Building
University of Alberta

Program

The Tender Land (1952-54)

Aaron Copland
(1900-1990)

Thursday, March 8

Laurie	You-ree Rho
Martin	Samuel Hudson
Ma Moss	Shannon Markovich
Top	Mark Cahoon
Grandpa Moss	James Gifford
Beth	Jorgianne Talbot
Mr Splinters	Malcolm Day
Mrs Splinters	Annalise Mikulin
Mrs Jenks	Leith Bell
Mr Jenks	Owen Borstad
Mrs Gibbons	Karen Nell

Friday, March 9

Laurie	Raven Borstad
Martin	Mark Cahoon
Top	Samuel Hudson
Ma Moss	Lesley Anne Foster
Grandpa Moss	James Gifford
Beth	Jorgianne Talbot
Mr Splinters	Malcolm Day
Mrs Splinters	Annalise Mikulin
Mrs Jenks	Karen Nell
Mr Jenks	Owen Borstad
Mrs Gibbons	Leith Bell

Guest Artist (singing the role of Martin) Michel Landry

Upcoming Events:

10 Saturday, 6:30 pm

**The Annual Dinner Concert and
Auction of the University of Alberta
Madrigal Singers**

Leonard Ratzlaff, Conductor

Empire Ballroom, Hotel Macdonald

Admission: \$60/person

For tickets and further information,
please call 492-5306

11 Sunday, 8:00 pm

The University of Alberta

Academy Strings

Tanya Prochazka, Conductor

Program will include Boccherini *La*

Musica Notturna di Madrid, Poulenc

Concerto for Organ, Timpani and

Strings, Schoenberg *Verklaerte Nacht*,

arranged for string orchestra

12 Monday, 12:10 pm

Noon-Hour Organ Recital

with Visiting Artist Neil Cockburn.

Head, Organ Studies, Mount Royal

College Organ Academy, Calgary.

Program will include works by

Couperin, Messiaen and Vierne.

Free admission

15 Thursday, 8:00 pm

World Music Concert

featuring **Wajjo African Drummers**

& Kekeli African Dancers

19 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music.

Free admission

21 Wednesday, 8:00 pm

**The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director**

Program will include Corigliano *Gazebo*

Dances, Garb *Away Day*, Raum *Tuba*

Concerto with soloist **Brock Campbell**,

Whiteacre *Godzilla Eats Las Vegas*,

Rossini March with guest conductor

Heather Davis, Dahl *Sinfonietta* with

William H Street, conductor

23 Friday, 8:00 pm

Music at Convocation Hall

featuring visiting artist

Donna Brown, soprano

with Stéphane Lemelin, piano

Lieder by Franz Schubert and

Richard Strauss

24 Saturday, 7:00 pm

Northern Alberta Honor Band

Fordyce Pier, Director

Free admission

24 Saturday, 8:00 pm

Doctor of Music Recital

Ardelle Ries, choral conducting

with Da Camera Singers

All Saints' Anglican Cathedral

10035-103 Street.

Admission: \$15/adult,

\$10/student/senior

26 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ

repertoire played by students, faculty

and guests of the University of Alberta

Department of Music.

Free admission

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Department of Music
University of Alberta

Academy Strings

Tanya Prochazka, Conductor

Sunday, March 11, 2001 at 8:00 pm



Arts Building
University of Alberta



Program

La Musica nottuna di Madrid

I Ave Maria

Luigi Boccherini

(b. 1780)

II Il Rosario

Arr. Max Schonherr

III I spagnoli si divertono per le strade

IV Ritirata

Concerto in G minor for Organ,

Strings and Timpani (1938)

Francis Poulenc

(1899-1963)

1. Andante-Allegro giocoso

2. subito Andante Moderato

3. Tempo Allegro, Molto Agitato

4. Tres Calme. Lent - Tempo de l'Allegro initial - Tempo

Introduction Largo

Soloist: Jennifer Goodine, organ

Nicholas Jacques, timpani

Intermission

Verklärte Nacht (Transfigured Night)

for string sextet (1899)

Arnold Schönberg

After a poem by Richard Dehmel

(1874-1951)

Arranged for String Orchestra

Strings Masterclasses

Thursday, March 22 at 10:00 am

Fine Arts Building 1-29

Double Bass Masterclass with Visiting Artist **Joel Quarrington**

Principal Double Bass, Toronto Symphony Orchestra

International Soloist and Recording Artist

Wednesday, March 28 at 10:00 am

Studio 27, Fine Arts Building

Violin Masterclass with Visiting Artist **Andrew Dawes**

Professor of Violin, University of British Columbia

International Soloist and String Quartet Master

Saturday, March 31 at 1:00 pm

Studio 27, Fine Arts Building

Cello Public Masterclass with Visiting Artist **Raphael Wallfisch**

Professor of Cello, Guildhall in London and in Winterthur, Switzerland

Admission: \$40/Participant, \$15/auditor

For more information, please call 492-9410 or contact the

Department of Music, Fine Arts Building 3-82, Telephone: 492-0601

2000-2001 University of Alberta Academy Strings
Tanya Prochazka, conductor

Violin

Kim Bertch
Ali Boyd
Tabitha Chiu
Suin Choi
David Colwell**
Kristin Dahle
Derek Gafijczuk
Carolina Giesbrecht**
Laura Grantham
Lois Harder
Ken Heise
Aaron Hryciw
Cynthia Johnston
Trang Nguyen
Grant Sigurdson
Carol Sperling
Monica Stabel*
Mark Van Manen**
David Wong
Scott Zubot

Viola

Brianne Archer*
Aaron Au, guest (Faculty)
Emma Hooper
Diane Leung*
Sheldon Person*
Andrea Pollock
Jeremy Tusz
Evan Verchomin, guest

Cello

Simo Eng
Christal Derksen
Jeff Faragher*
Kerri McGonigle, guest
Doug Millie
Mark Moran
Sarabeth Steed*
Olivia Walsh, guest
Hannah Wensel

Bass

Jordan Beatty
Amanda Broda
Blake Eaton
Mathew Stepney*
Toscha Turner*

** Concertmasters-rotating

* Section Leaders-rotating

Upcoming events:

March

12 Monday, 12:10 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

15 Thursday, 8:00 pm

Worlds of African Music

An explanation, demonstration, and performance of diverse African Music and Dance traditions featuring **The Wajjo African Drummers & Kekeli African Dancers**

21 Wednesday, 8:00 pm

The University of Alberta Symphonic Wind Ensemble Fordyce Pier, Director

Program will include Corigliano *Gazebo Dances*, Garb Away Day, Raum *Tuba Concerto* with soloist **Brock Campbell**, Whiteacre *Godzilla Eats Las Vegas*, Rossini March with guest conductor Heather Davis, Dahl *Sinfonietta* with **William H Street**, conductor

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Music at Convocation Hall
featuring visiting artist

Donna Brown, soprano
with **Stéphane Lemelin, piano**
Lieder by Franz Schubert and
Richard Strauss

24 Saturday, 7:00 pm

Northern Alberta Honor Band
Fordyce Pier, Director
Free admission

24 Saturday, 8:00 pm

Doctor of Music Recital
Ardelle Reis, choral conducting
with **Da Camera Singers**
All Saints' Anglican Cathedral
10035-103 Street
Free admission

26 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

9 Thursday, 8:00 pm

Doctor of Music Recital
Ayako Tsuruta, piano
Free admission

30 Friday, 8:00 pm

Music at Convocation Hall
Martin Riseley, violin
Andrew Dawes, violin
Aaron Au, viola
Tanya Prochazka, cello
Raphael Wallfisch, cello
Franz Schubert String Quartet No. 14
"Death and the Maiden", D810
in D Minor; String Quintet in C Major,
Op. D956

31 Saturday, 8:00 p.m.

University of Alberta Mixed Chorus
Robert de Frece, Musical Director
57th Annual Concert
Francis Winspear Centre for Music
For further information, call 492-9606



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult,
Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Noon-Hour Organ Recital
with Visiting Artist
Neil Cockburn

Head, Organ Studies
Mount Royal College Organ Academy, Calgary

Monday, March 12, 2001
at 12:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

From <i>Messe pour les Convents</i> (1690)	François Couperin (1668-1733)
Plein Jeu	
Recit de Tierce	
Chromhorne sur la Taille	
From <i>Livre du Saint Sacrement</i> (1986)	Olivier Messiaen (1908-1992)
La Source de Vie	
Le Dieu Caché	
Puer Natus est Nobis	
From <i>Symphony No. 2, Op. 20</i> (ca. 1903)	Louis Vierne (1870-1937)
Choral	
Scherzo	
Final	

Neil Cockburn stepped onto the international organ concert platform in 1996 when he won the Dublin International Organ Competition at the age of 24. Since then he has performed widely in the United Kingdom as well as in Ireland, France, Sweden, the United States, Canada and South Africa.

Born in Scotland in 1972, his musical training began as Organ Scholar of Keble College, Oxford University where he spent three years completing a Bachelor's degree in Music. He then became Organ Scholar of Chichester Cathedral, West Sussex for a year, where he assisted in the accompaniment of the professional singers at the daily sung services. The following year he studied organ performance at the School for the Arts at Boston University, USA. On returning to the UK he enrolled at the Royal Northern College of Music in Manchester, where his studies with Margaret Phillips were made possible by a bursary from the Countess of Munster Musical Trust. While he was still a student he became a Fellow of the Royal College of Organists and was awarded the coveted Limpus Prize for the highest national marks in organ playing.

On graduating from the RNCM in 1997 he was awarded the W. T. Best Memorial Organ Scholarship which enabled him to undertake further organ study in the UK with Dame Gillian Weir and in France with Jean Boyer. A generous scholarship from the Pilling Trust also enabled him to study with Susan Landale at the Conservatoire Nationale de Région Rueil-Malmaison in France, where in 1999 he won the Premier Prix de Virtuosit      l'unanimit   du jury.

In 2000 he was awarded the annual Lili Boulanger Memorial Fund Prize.

As a soloist, he has performed in many prestigious music festivals, including those at Salisbury, Chichester and Peterborough cathedrals in the United Kingdom. In 1998 he gave the first solo organ recital for the Manchester Mid-day Concerts Society in the new Bridgewater Hall and performed in the Royal College of Organists series 'Young and Gifted'. In 2000 he played in the Gower Festival (Wales) and the Cheltenham International Festival when he performed Olivier Messiaen's Les Corps Glorieux in Tewkesbury Abbey. He gave his Canadian d  but in August 2000 playing in the Organ    la Carte series at the Calgary Performing Arts Centre's Jack Singer Concert Hall.

He took an interest in organ education at an early stage in his career. From 1997 to 2000 he was an organ tutor of the St. Giles International Organ School in London, England, during which time he also taught courses for the Royal College of Organists, the Royal School of Church Music, the Guild of Church Musicians and Oundle International Festival. In September 2000 he moved to Canada to become the Head of Organ Studies at Mount Royal College Organ Academy in Calgary.

NB.: Recording is not permitted without written consent from the performer(s).

Upcoming Organ Recitals
Convocation Hall, Arts Building, University of Alberta

Noon Hour Organ Recital
Mondays at 12:00 pm
March 26 April 9

Senior Student Recital
Ondrea Fehr
Thursday, March 22, 2001 at 8:00 pm

Upcoming Events:

March

15 Thursday, 7:30 pm

World Music Concert

featuring **Wajjo African Drummers
& Kekeli African Dancers**

21 Wednesday, 8:00 pm

The University of Alberta

Symphonic Wind Ensemble

Fordyce Pier, Director

Program will include Corigliano

Gazebo Dances, Garb *Away Day*,

Raum *Tuba Concerto* with soloist

Brock Campbell, Whiteacre *Godzilla*

Eats Las Vegas, Rossini March with

guest conductor Heather Davis, Dahl

Sinfonietta with **William H Street**,

conductor

26 Monday, 12:00 pm

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Music at Convocation Hall

Martin Riseley, violin

Andrew Dawes, violin

Aaron Au, viola

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Raphael Wallfisch, cello

Franz Schubert String Quartet No. 14

"Death and the Maiden", D810

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Op. D956

31 Saturday, 8:00 p.m.

University of Alberta Mixed Chorus

Robert de Frece, Musical Director

57th Annual Concert

Francis Winspear Centre for Music

For further information, call 492-9606

April

1 Sunday, 3:00 pm

The University of Alberta

Concert Band

William H Street, Director

Program will include works by

McBeth, Nixon, Arnold, Chance, King,

Bennett, Holst, Grainger, Owen Reed

and Alfred Reed

1 Sunday, 8:00 pm

The University of Alberta

Madrigal Singers *Spring Concert*

Leonard Ratzlaff, Conductor

Featuring works by Rheinberger,

Mahler, Martin and Barber

McDougall United Church,

10025-101 Street

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of

Music. Free admission

6 Friday, 8:00 pm

The University of Alberta

Concert Choir

Debra Cairns, Conductor

Program will include Brahms *Four*

Quartets, Op. 92, Bartok *Four Slovak*

Folk Songs and works by Bruckner,

Kodály, Stravinsky, Alfvén and

Copland.

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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In Recital

Megan Hodge, alto and tenor trombones

assisted by

Judy Loewen, piano

Tuesday, March 13, 2001 at 8:00 pm

Sonata (Vox Gabrieli) for trombone and piano (1974)

Stjepan Šulek
(1914-1986)

Ballade (1940)

Frank Martin
(1890-1974)

Sonata a Tre (1666)

Pavel Josef Vejvanovský
(c.1633-1693)

**Megan Hodge, alto trombone
Alden Lowrey, tenor trombone
Trang Nguyen and Aaron Hryciw, violins
Ondrej Golias, bassoon
Judy Loewen, basso continuo**

Sonata a Quattro (1751)

František Ignác Tůma
(1704-1774)

**Megan Hodge, alto trombone
Alden Lowrey, tenor trombone
Trang Nguyen and Aaron Hryciw, violins
Ondrej Golias, bassoon
Judy Loewen, basso continuo**

Intermission

Concerto for trombone and orchestra (1924)

Launy Grøndahl
(1886-1960)

Basta for trombone solo (1981)

Folke Rabe
(b.1935)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hodge.

Megan Hodge is a recipient of a Beryl Barns Memorial Award (Undergraduate) and the Symphony Women's Educational Fund.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



University of Alberta
Department of Music

**The WAJJO
African Drummers**

and the

Kekeli Dancers

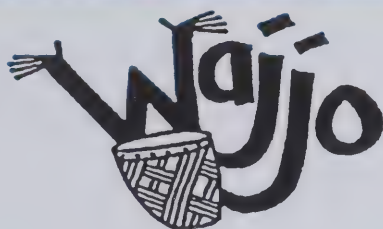
with guest

Bagpiper

present

*Worlds of Traditional
African Music*

An explanation, demonstration,
and performance of diverse
African Music and Dance
traditions



**Thursday, March 15, 2001
at 8:00 pm**



**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Bollo-Kamara was born in Sierra Leone, West Africa. His father was a temne Anglican priest while his mother was a descendant of freed slaves brought to Freetown. Moving with his parents to different mission stations, Bollo grew up listening and drumming to a variety of traditional and Western rhythms. In 1975, Bollo came to Edmonton where he continued his love for, and involvement with, traditional African drumming and dance.

In 1978, Bollo met fellow drummer Stennei Noel. Born in Trinidad, Stennei learned how to drum by playing with his uncle in Shungo festivals (festivals which originated in West Africa). Together, Bollo and Stennei have created their own musical crossings; the result of which led to the formation of **Wajjo Drummers**. Since their first presentation in 1990, Wajjo has had a number of performances throughout Western Canada and the USA. Some of these performances have included the Harrison Festival of the Arts, the Mission Festival, the Fringe Festival, Africa Day, Heritage Day, Canada Day, Carifest, the North Country Fair and the Winnipeg World Beat Festival. The group has performed for charitable organizations, as well as different nursing homes and schools. Bollo-Kamara has been in residence in the School District of Seattle, teaching African drumming and dancing.

The word "Wajjo" means let's dance in the Yoruba language. Coming from different parts of Africa and the Caribbean, members of Wajjo and Kekeli grew up learning, playing and dancing to traditional rhythms. These drummers and dancers have been performing for ten years. They have recorded two compact discs: "Wajjo Kekeli" and "Wupta". Their mission is to preserve the authenticity of ancient African folklore, while presenting it as a living art to today's audiences.

This evening you will be given a demonstration of drum calls, tribal dances and songs, transformed African-Caribbean drumming and chants, on ancient European and African instruments.

Program Information

Tonight's concert will begin with a demonstration of the many traditional styles found throughout West Africa. Using a number of instruments from different parts of the country, Wajjo will illustrate how specific performing techniques are used to create numerous stylistic nuances. Through these nuances you will hear the complexity and variety of musical styles found within West Africa alone.

After the intermission, the group will demonstrate connections between West African and North American, South American and Caribbean music. All of these areas have played a large role in the sharing and creation of post-slavery styles. Here Wajjo and the Kekeli dancers will focus on Caribbean drumming and dancing.

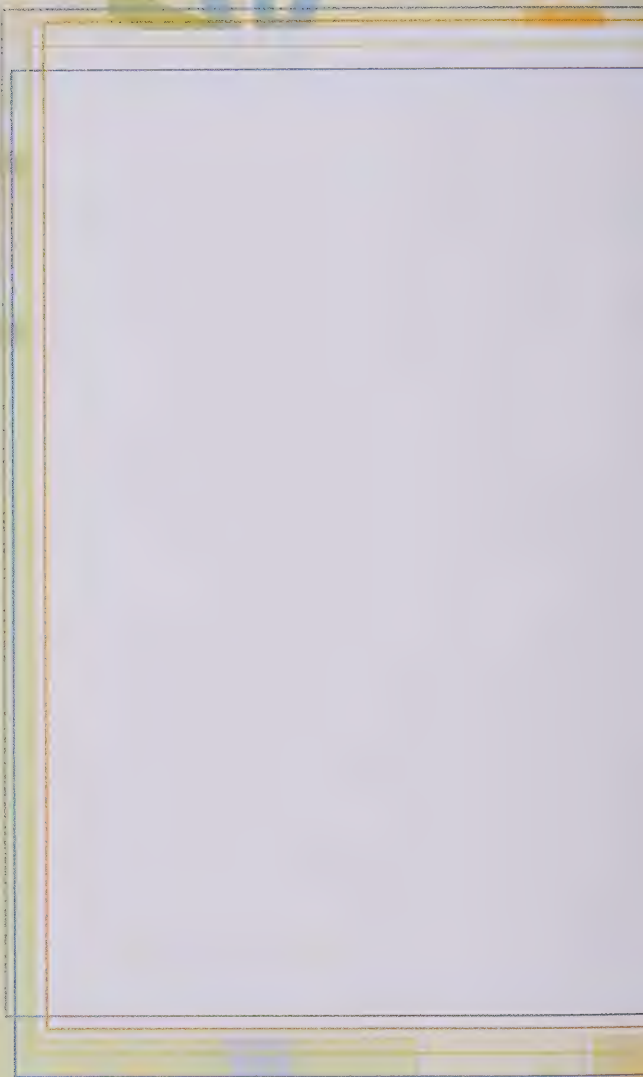
Additionally, they will show how these styles influenced West African music when slaves returned to their home countries. A good example of this can be seen in Freetown where many freed slaves would live. This made Freetown a Euro-African American nexus. The men and women who lived here originated from many different African groups, and spoke different languages. This made communication difficult so they began to speak African/English Krio (similar to the Creole developed in the West Indies). Not surprisingly, Freetown dominant Krio culture developed urban music styles with obvious trans-Atlantic links. Bollo and Stennei are living examples of these continued musical crossings.

Through their performance, they will address the question: How does the "Canadian context" affect our musical style? The opportunity to meet and perform with other Canadians who wish to preserve the sounds of their past allows Wajjo to create new musical alliances, which in turn leads to new and exciting sounds from all those involved. Bollo would like to welcome his special guests for this evening who will be incorporating their own styles with that of Wajjo's.

If you are interested in "getting a little closer" to West African music you can visit the Centre for Ethnomusicology (located in room 2-13 of the Fine Arts Building).

musica sofisticada

del mundo



In Recital

Mark Moran, violoncello

assisted by

Roger Admiral, piano

Jessica Agrell-Smith, piano

Friday, March 16, 2001 at 8:00 pm

5th Suite in C Minor, BWV 1011 (1720)

Courante

Sarabande

Gavotte 1/11

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata for Violoncello and Piano in F Major, Op. 99 (1886)

Allegro vivace

Adagio affectuoso

Allegro possionato

Allegro molto

Johann Brahms
(1833-1897)

Roger Admiral, piano

Concerto in B Minor, Op. 104 (1895)

Allegro

Adagio mo non troppo

Finale : Allegro moderato

Antonin Dvořák
(1841-1904)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Moran.

Mr Moran is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



University of Alberta
Department of Music

In Recital

Nicholas Jacques, percussion

with

Roger Admiral, Piano

Saturday, March 17, 2001 at 5:00 pm

Concerto for Xylophone and Orchestra (1965)

Toshiro Mayuzumi
(1929-1997)

The Album for the Young (1878)
Transcribed by Leigh Howard Stevens
Sweet Dreams
The Doll's Burial
Hobby Horse

Piotr Tchaikovsky
(1842-1893)

Chorale: 371 Christ Lag in Todesbaden (publ. 1784-87)

Johann Sebastian Bach
(1685-1750)

Inspirations Diabolique
Introduction
Adagio-Tarantella
Cadenza
Perpetual Motion

Rick Tagawa

Brazilian Scenes No. 3: Samba (1990)

Ney Rosauo
(b. 1952)

L'Ensemble Boreale
Nicholas Jacques
Jon Sharek
Court Laslop
Tyrn Armstrong
Aaron Gervais
Chris Jasa

Double Conerto for Two Percussion and Orchestra (1970)

Anthony J. Cirone
(b. 1941)

Jon Sharek, multi percussion

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Jacques.

Mr Jacques is a recipient of a Beryl Barns Memorial Award (Undergraduate) and The Symphony Women's Educational Assistance Fund Scholarship.

Studio 27

Fine Arts Building



University of Alberta
Department of Music

In Recital

Carmen Ouellette, piano

Saturday, March 17 at 8:00 pm

Partita No.1 in B Flat, BVW 825 (1725)

Johann Sebastian Bach
(1685-1750)

- I. Praeludium
- II. Allemande
- III. Corrente
- IV. Sarabande
- V. Menuet I & II
- VI. Giga

Sonata No.27 in E Minor, Op.90 (1814)

Ludwig van Beethoven

- I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (1770-1827)
- II. Nicht zu geschwind und sehr singbar vorgetragen

Starstruck (1995)

Alexina Louie
(b.1949)

- I. Starstruck
- II. Interlude: Midnight Sky
- III. Berceuse des etoiles
- IV. Epilogue

Intermission

Wanderer-Fantasie in C Major, Op.15 (1822)

Franz Schubert
(1797-1828)

- I. Allegro con fuoco ma non troppo
- II. Adagio
- III. Presto
- IV. Allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Ouellette.

Ms Ouellette is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Marek Jablonski Endowment - Jury Prize.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Mark Cahoon, bass baritone
Shannon Markovich, mezzo-soprano
with
Roger Admiral and Adam Johnson, piano

Sunday, March 18, 2001 at 3:00 pm



Convocation
Hall

Arts Building
University of Alberta



Department of Music
University of Alberta

Program

Ständchen, Op. 106, No. 1 (1888) Johannes Brahms
Dein blaues Auge, Op. 59, No. 8 (1873) (1833-1897)
Serenate, Op. 70, No. 3 (1876)
O wüsst' ich doch den Weg, Op. 63, No. 8 (1874)

The Green River (1913) John A. Carpenter
When I bring to you colour'd toys (1913) (1876-1951)
The sleep that flits on baby's eyes (1913)
A Cradle Song (1913)

Biblical Songs, Op. 99 (1894) Antonin Dvořák
1. Clouds and Darkness (1841-1904)
2. Lord, Thou art my refuge
3. Hear my prayer
4. God is my shepherd
6. Hear my prayer, O Lord
8. Turn Thee to me

Intermission

Cinq mélodies 'de Venise', Op. 58 (1891) Gabriel Fauré
(Text by Paul Verlaine) (1845 - 1924)
i) Mandoline
ii) En sourdine
iii) Green
iv) Clymène
v) C'est l'extase

Adam Johnson, piano

Three Shakespeare Songs, Op. 6 (1905) Roger Quilter
Text by William Shakespeare (1564-1616) (1877-1953)
1. Come away, Death
2. O Mistress mine
3. Blow, Blow, thou Winter Wind

Domine Deus, Mass in G Major, BWV 236 (1738) Johann Sebastian Bach
(1685 - 1750)

Guest: Catherine Kubash, Soprano

Virga Jesse floruit, Magnificat (1st Fassung), BWV 243 (1723) Johann Sebastian Bach
(1685-1750)

Guest: Catherine Kubash, Soprano

Translations

Ständchen/Serenade

The moon shines above the mountain just right for people in love; In the garden ripples a fountain, elsewhere silence, far and wide. Beside the wall in the shadow, three students are standing with flute and violin and zither, and they play, and sing while playing. The strains are stealing gently into the fairest maiden's dream; She sees her blond beloved and whispers: "Forget me not!"

Dein Blaues Auge/ Your Blue Eyes

Your eyes of blue remain so still, into their depths I gaze. You ask me what I wish to see?

I'm gazing to be healed. I have been burnt by two ardent eyes, the hurt of it pains still: Your eyes are as a lake so clear, and as a lake so cool.

Serenate/ Serenade

Lovely child, can you tell me, why tender souls, lonely and silent, always torment themselves, always grieve and only perceive their joys, only perceive them there, where they are not; Can you tell me this, lovely child?

O wüsst' ich doch den Weg zurück/Oh, If I but knew the Way

Oh, if I but knew the way, the sweet way back to childhood's land! Oh, why did I seek for happiness, leaving hold of mother's hand? Oh, how I long to take my rest, by all striving unaroused, and shut tight my weary eyes, softly blanketed in love. And search for nothing, watch for nothing, dream only light and gentle dreams; see not the changing of the times, for a second time, a child. Oh, show me then the way, the sweet way back to childhood's land! I seek for happiness in vain, ringed around by a desolate shore!

Mandoline/Mandolin

The serenaders and the beauties who listen exchange trivial conversation beneath the singing boughs. There is Thysis and Amyntas and the eternal Clytander, and there is Damis, who for many a heartless woman wrote many a tender verse. Their short silk jackets, their long dresses and trains, their elegance, their joy and their soft blue shadows whirl about in the ecstasy of a pink and gray moon, and the mandolin chatters amid the shudders of the breeze.

En sourdine/Muted

Calm in the half-daylight that the high branches create, let us thoroughly steep our love in this deep silence. Let us mingle our souls, our hearts and our enraptured senses amid the vague languor of the pines and the arbutus. Half-close your eyes, cross your arms on your breast, and from your sleeping heart drive away all purpose forever. Let us abandon ourselves to the rocking and the gentle breeze that comes and at your feet wrinkles the waves on the auburn lawns. And when, solemnly, the evening falls from the black oaks, voice of our despair, the nightingale will sing.

Green/Green

Here are fruits, flowers, leaves and branches... And then here is my heart, which beats only for you... Do not tear it with your two white hands, and may the humble present be sweet in your so beautiful eyes! I arrive, still all covered with dew, which the morning wind freezes on my forehead. Permit my weariness, resting at your feet, to dream of dear moments that will relax it. Let my head recline on your youthful bosom, my head still ringing with your last kisses, let it calm down after the kind storm, and let me sleep a while, since you are resting.

A Clymène/To Clymene

Mystic barcarolles, Songs without words-Dear woman, since your eyes, the color of the sky; Since your strange voice, vision that disturbs and troubles the horizon of my reason; Since the remarkable fragrance of your swanlike pallor; And since the clarity of your aroma-Ah! Because your whole being-Music that penetrates, Haloes of dead angels, Tones and perfumes-Has with beneficent cadences enticed my subtle heart into its interrelationships-Amen.

C'est l'extase/It is the Ecstasy

It is the languid ecstasy, it is love-weariness, it is all the shivering of the forest amid the embrace of the breezes. It is the chorus of small voices toward the gray branches. Oh, the frail and fresh murmur! It warbles and whispers, it is like the gentle sound breathed by the ruffled grass. You would think it was the rolling of the pebbles under the brook as it makes a bend. This soul bemoaning its fate and this dormant lament, it is ours, isn't it?-Mine and yours, isn't that so?-Whose humble anthem is breathed forth on this warm evening, very quietly.

Domine Deus/Lord God

Lord God, Lamb of God, Son of the Father. You take away the sins of the world, have mercy on us. You take away the sins of the world, receive our prayers. You sit at the right hand of the Father, have mercy on us.

Virga Jesse floruit/The rod of Jesse has blossomed

The rod of Jesse has blossomed: Immanuel on earth has appeared, has deigned to take our mortal shape and now is born a mortal babe. Alleluia!



University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, March 19, 2001 at 12:10 pm

Sonata, Op. 1, No. 8 (1711)

Adagio

Allegro

Adagio

Allegro

Georg Friederich Händel
(1658-1759)

Jeremy Maitland, trumpet
Roger Admiral, piano

Romance for Bassoon and Piano, Op. 62

Edward Elgar
(1857-1934)

Ondřej Goliáš, bassoon
Carmen Ouellette, piano

Légende, Op. 66

Florent Schmitt
(1870-1958)

Sarah Wolkowski, saxophone
Roger Admiral, piano

Sonata (1926)

Allegro Moderato

Béla Bartók
(1881-1945)

Adam Johnson, piano



Arts Building, University of Alberta

In Recital

Megan Miller, piano

Monday, March 19, 2001 at 5:00 pm

Sonate in C Major, Op. 53 (Waldstein) (1803/04)
Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

Ludwig van Beethoven
(1770-1827)

L'Isle joyeuse (1904)

Claude Debussy
(1862-1918)

Intermission

Fantasien, Op. 116 (1892)
1. Capriccio in D Minor
2. Intermezzo in A Minor
3. Capriccio in G Minor
4. Intermezzo in E Major
5. Intermezzo in E Minor
6. Intermezzo in E Major
7. Capriccio in D Minor

Johannes Brahms
(1833-1897)

Excursions (1944)
Un poco allegro
In slow blues tempo
Allegretto
Allegro molto

Samuel Barber
(1910-1981)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Miller.

Miss Miller is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Universiade '83 Scholarship, a Peace River Memorial Scholarship, and a Bessie Brooks Winspear Scholarship.

Please stay for a reception immediately following in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

GODZILLA EATS LAS VEGAS!

ADVANCE COPY SCRIPT

* * * P A R T O N E * * *

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba. showgirls blissfully jiggle.

Symphonic Wind Ensemble

Fordyce Pier, Director

Wednesday, March 21, 2001 at 8:00 pm



Arts Building
University of Alberta

University of Alberta
Department of Music

GODZILLA EATS LAS VEGAS!

A D V A N C E C O P Y S C R I P T

* * * P A R T O N E * * *

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It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

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A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba. showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar, outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mamboes, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path... not even the doggie escapes!

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)

Wayne Newton (Stomped!)

CLOSE UP (stock footage)

Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until The City of Sin is leveled!

* * * P A R T T W O * * *

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphintress?) seduces the Reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous, and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK

Program

Awayday (1996) Adam Gorb

Pershing Concerto (1999) Elizabeth Raum
(b. 1945)

Allegro moderato

Andante

Allegro non troppo

Soloist: Brock Campbell, tuba

Sinfonia (1961) Ingolf Dahl
(1912–1970)

Introduction and Rondo

Notturmo Pastorale

Dance Variations

William Street, Guest Conductor

Intermission

March No. 2 for the Marriage
of the Duke of Orléans (1837) Gioachino Rossini
(1792-1868)

Heather Davis, Guest Conductor

Gazebo Dances (c1978) John Corigliano
(b. 1938)

Overture

Waltz

Adagio

Tarantella

Godzilla Eats Las Vegas (c1996) Eric Whiteacre

University of Alberta Symphonic Wind Ensemble, 2000-2001
Fordyce Pier, Director

Flute

Sarah Bouthiller
Adam Wiebe
Cassandra Lehman
April Diver (pic)

Oboe

Adam Garvin
Heather Davis
Michelle Foster (EH)

Clarinet

Angela Visscher
Mark Bass
Michael Zisin
Heidi Piepgrass
Peter Sims

Bass Clarinet

Lindsay Cohen

Bassoon

Ondřej Goliáš
Joanne Carson

Alto Saxophone

Erin Rodgers
Adam Eccles
Sara Wolkowski

Tenor Saxophone

Eric Goluszka

Baritone Saxophone

Scott Campbell

Cornet

Neil Barton
Leila Flowers
Sherri Twarog
Jeremy Maitland

Trumpet

Jeff Bryan
Sheena Hyndman

Horn

Dubrena Myroon
Paula Sampson
Tammy Hoyle
Daniel Yarmon

Trombone

Megan Hodge
Alden Lowrey

Bass Trombone

Ted Huck

Baritone

Edward Stein
Lara Hyndman

Tuba

Brock Campbell
Justin Litun

String Bass

Matthew Stepney

Percussion

Nicholas Jacques
Jonathan Sharek
Ruston Vuori
Cort Laslop
Angela Cheng
Christine Boisvert
Steve Reichenauer

Piano

Michelle Santiago

Audience Development Committee

Sherri Twarog
Scott Campbell

In Recital

Ondrea Fehr, organ

Thursday, March 22, 2001 at 8:00 pm

Praeludium in D Minor

Johann Pachelbel
(1653-1706)

Benedictus, Op. 59, No. 9 (1901)

Max Reger
(1873-1916)

Allegretto pour Orgue (1894)

Louis Vierne
(1870-1937)

Sonata in A Major, Op. 65, No. 3 (1845)

Felix Mendelssohn
(1809-1847)

I Con moto maestoso

II Andante tranquillo

Intermission

Bergamesca Variations (1635)

Girolama Alessandro Frescobaldi
(1583-1643)

Partita for Organ on "Was Gott tut, das ist Wohlgetan" (1995)

Gerhard Krapf
(b. 1924)

I Toccatina

II Canon

III Siciliano

IV Trio Ostinato

V Finale

Introduction and Toccata on "All Creature of our God and King" (1987)

Jacobus Kloppers
(b. 1937)

Passacaglia and Fuge in C Minor, BWV 582 (1708-1712)

Johann Sebastian Bach
(1685-1750)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Fehr.



Arts Building
University of Alberta



Department of Music
University of Alberta

music at convocation hall

Visiting Artist

Donna Brown, soprano

with

Stéphane Lemelin, piano

Friday, March 23, 2001

7:15 pm *Pre-Concert Introduction*

by **David Gramit**

Main floor, Convocation Hall

8:00 pm *Concert*



Convocation
Hall

Arts Building
University of Alberta

Program

Im Frühling
Der Jüngling auf dem Hügel
Die Rose
Der Jüngling an der Quelle
Nacht und Träume

Franz Schubert
(1797-1828)

An den Mond
Nachtstück
Auf dem See
Die Vögel

Franz Schubert

Intermission

Die Lotosblume
Röselein, Röselein

Robert Schumann
(1810-1856)

Geheimes Flüstern hier und dort
Das ist ein Tag, der klingen mag
O Lust, O Lust

Clara Schumann
(1819-1896)

All mein Gedanken
Die Zeitlose
Allerseelen
Schön sind, doch kalt
Morgen

Richard Strauss
(1864-1849)

Translation

Im Frühling (Schulze)/In the Springtime

Silently, I sit on the hillside.
The sky is so clear,
The breezes play in the green valley
Where once, in the first rays of spring,
I was, oh, so happy.

Where I walked by her side
So tender and so close,
And saw deep in the dark rocky stream
The fair sky, bleu and bright,
And her reflected in that sky.

See how the colourful spring
Already peeps from bud and blossom.
Not all blossoms are the same to me:
I like most of all to pluck them from the branch
From which she has plucked.

For all is still as it was then.
The Flowers, the fields;
The sun shines no less brightly,
And no less cheerfully,
The sky's blue image bathes in the stream.

Only will and delusion change
And joy alternates with strife;
The happiness of love flies past,
And only love remains;
Love and also, sorrow.

Oh, if only I were a bird,
There on the sloping meadow!
Then I would stay on these branches
And sing a sweet song about her
All summer long.

Der Jüngling auf dem Hügel (Hüttenbrenner)/The Young Man On the Hill

A young man sat on the hill with his sorrow;
His eyes were troubled and full of tears.
Saw lambs at play and green rocky slopes,
Saw the happy little brook flow along the valley;
The butterflies were suckling red flowers,
Like morning dreams, clouds were flying around,
And everything was so lively, and everything swam in happiness,
It was only in his heart that joy did not gaze.

Der Jüngling auf dem Hügel (Hüttenbrenner)/The Young Man On the Hill
(cont'd.)

Ah! now the dampened sound of mourning was heard in the village,
Already from far away arose a plaintive song;
He now saw the glow of the lights,
The black funeral procession,
And he started to weep bitterly,
Because his little rose was being carried away.

Now the coffin was lowered,
The grave digger came,
And gave back to the earth,
What God had taken.

Then the young man fell silent,
And looked on prayerfully,
Already thinking of the happy day when they would see each other again.

And as the stars came,
And the moon sailed up in the sky,
He read in the stars the lofty message of hope.

Die Rose (Schlegel)/The Rose

Lovely warmth convinced me to risk coming into the light;
Wild embers where burning there, this will I always bemoan.

I could blossom for a long time in the mildly warm days;
Now I must wilt early, life passes me by.

When dawn came, I did not hesitate and opened my buds , where all my charms were.
I could smell in a friendly way, and wear my crown;
Then the sun got too hot, it is it I must therefore accuse.

What could the mild evening do?
I must now ask sadly.
It can no longer rescue me, take away my pains.

Dusk has faded away, soon the cold will nail me.
As I am dying, I wanted to tell the story of my short and young life.

Der Jüngling an der Quelle (Salis)/(The Young Man at the Source)

Softly babbling source! You towering, murmuring poplars!
Your slumber noises only awaken love. I sought comfort by you,
And I sought to forget her, the indifferent one,
But leaves and brook sigh after you, Louise.

Nacht und Träume (v. Collin)/Night and Dreams

Holy night, you are falling,
Dreams surge, as your moon light shines through the space,
Through the people's quiet heart.

Nacht und Träume (v. Collin)/Night and Dreams (cont'd.)

They look upon it with joy,
Calling, when the day awakens:
Return, holy night!
Noble dreams, come back!

An den Mond (Hölty)/To the Moon

Once more you quietly fill bush and valley with a misty glow,
And at last you completely unbind my soul as well;
You soothingly extend your gaze over my fields,
Just as my companion's eyes rest gently upon my fate.

My heart feels every reverberation of happy and sad times;
I walk in solitude between joy and sorrow.
Flow, flow, dear river! I will never be happy;
That is how our sporting and kissing slipped away, and faithfulness as well.
(And yet I did once possess that most precious thing!
Why is it, to one's sorrow, that one can never forget it!)

Babble, river, down the valley without pause or letup,
Babble, whisper melodies for my song,
When in winter nights you rage and overflow your banks,
Or when you purl around the springtime splendor of young buds.

Happy is the person who shuts himself off from the world without hatred,
Clasps a friend to his heart and with him enjoys that which, unknown or disregarded by
people,
Walks in the night through the labyrinth of the heart.

Nachtstück (Mayrhofer)/Night Piece

When fog spreads over the mountains,
And the moon fights with the clouds,
Then the old man takes up his harp,
walks, and sings softly into the woods:

"You holy night! It is almost over.
Soon I will sleep the long slumber,
Which will release me from my grief."

The green trees then murmur:
"Sleep well, you old and good man";
The grass whispers, swaying gently:
"We will cover his resting place";
And a loving bird calls:
"O, let him rest on a grassy bed!"

The old man listens,
The old man is silent
Death has bowed down to him.

Auf dem See (Goethe)/On the Lake

Yes, I absorb fresh nourishment and new blood from the outdoors;
How beautiful and kindly is Nature, who clasps me to her breast!
The rocking waves lift our boat to the beat of the oars,
And mountains, rising heavenward through the clouds, come to meet us as we proceed.

Why are you cast down, my eyes?
Are you returning once more, golden dreams?
Away with you, dreams!
Golden though you may be, here too there is love and life.

On the waves a thousand floating stars twinkle;
On all sides soft mists absorb the towering mountains in the distance;
A morning breeze whips around the shadowed bay,
And the ripening fruit is reflected on the lake.

Die Vögel (Schlegel)/The Birds

How wonderful, how joyful it is to soar and to sing.
To look down upon the earth from lofty heights!

People are crazy. They cannot fly.
They moan with worry, we flutter into the sky.

The hunter wants to kill, we would rather peck at fruit;
We must mock him and get our booty!

Die Lotosblume (Heine)/The Lotus Flower

The lotus flower is troubled by the sun's splendor
And, dreaming with lowered head, she awaits the night.
The moon is her paramour;
He wakes her with his light, and to him she gladly unveils her dutiful flower-face.
She blossoms and glows and beams, and gazes silently upward;
She emits fragrance and weeps and trembles with love and love's pain.

Röselein, Röselein! (v. d. Neun)/Little Rose, Little Rose!

Little rose, little rose, must there be thorns?
I once was sleeping by the shadowed brook, dreaming sweetly,
And I saw in the golden sunshine a thornless rose,
I picked it and kissed it: "thornless little rose!"

I awoke and looked around:
"I did have it! Where can it be?"
All around in the sunshine there were only roses with thorns!

The brook laughed at me:
"Let go of your dreams!
And take good note,
Roses must have thorns!"

Geheimes Flüstern hier und dort/Secret Whispering Here and There

Secret whispering here and there,
The murmur of hidden sources,
O woods, sacred place,
Let me gaze at the purest truth of life
In the branches and leaves.

As I walk into the woods
I am greeted by the trees,
You dear, free house of God,
With your powerful storm you embrace me
In your cool spaces.

The soft noises and sounds that surround me,
I want to be true to them,
And what reaches me deep in the heart,
Moved by the spirit of love,
I want to reveal in songs.

Das ist ein Tag, der klingen mag/This Is A Day That May Resound

This is a day that may resound
The quail sings in the cornfield,
The sparrow's song of rejoicing is heard in the bright green meadow,
The hunter sounds his horn.
Lady nightingale calls sweetly,
A whisper goes through the leaves
And is answered by its echo,
Everywhere there is singing and ringing,
This is a spring song!

O Lust, O Lust/O Joy, O joy

O joy, what a joy to sing from the mountain into the land!
The smallest tone rings down, as on giant wings!
The quietest breath from one's breast,
Wrenched out in pain or joy,
Becomes a sound unknowingly sung for the whole world.

The longing of the soul rings out towards earth and heaven
And reaches into the hearts of the whole world whether joyful or in tears.
What otherwise is only heard inside oneself,
Flies out as on wings,
O joy, what a joy it is to sing from the mountain into the land!

All mein Gedanken (Dahn)/All My Thoughts

All my thoughts, my heart and my senses,
Are wandering there where my beloved is.
They go their way through wall and gate,
No locks nor moats can stand in the way;
They fly like little birds through the air,
They need no bridges over the water and chasms.
They find the little town, they find the house,
They seek out her window from among all others,
And knock and call: Open, let us enter,
We come from your beloved and greet you,
Open, open, let us enter.

Die Zeitlose (v. Gilm)/The Saffron

In a freshly mown meadow
Stands a lonely saffron,
With the body of a lily,
And the hue of a rose.
But from that pure cup,
It is poison which streams forth so red.
The last flower, the last love,
Are both beautiful, yet deadly.

Allerseelen (v. Gilm)/All Souls' Day

Place on the table the fragrant mignonettes,
Bring here the last of red asters.
And let us speak again of love,
As long ago in May.
Give me the hand that I may secretly clasp it,
And if it is observed by others, I will not mind;
Give me one of your sweet glances,
As long ago in May.
Today each grave is flowering and fragrant,
Once a year is All Souls' Day, -
Come to my heart that I again may have you,
As long ago in May

Schön sind, doch kalt (v. Schack)/Beautiful, yet cold

Beautiful, yet cold, are the stars of heaven,
The gifts which they bestow are scant;
For one of your glances, gladly
Would I give up their golden glow.
Parted, and so we are eternally longing,
Now they bring forth, in the course of the year,
The autumn, with its glorious raiments,
The spring, with its blossoming splendor:
But your eyes, oh, the blessing
Of the entire year flows generously
From them, as the gentle rain
Brings forth the flowers and fruits alike.

Morgen (Mackay)/Tomorrow

And tomorrow the sun will shine again,
And on the path that I will follow,
It shall again unite us, happy ones,
Upon this sun-breathing earth ...
And to the wide shore, with its blue waves,
We will quietly and slowly descend,
Speechless, we shall look into each other's eyes,
And upon us will descend the muted silence of happiness...

Born in Canada, **Donna Brown** studied voice in Canada, France, and Austria. In 1982 she won a scholarship to the Herbert Von Karajan Stiftung in Salzburg where she studied with Edith Mathis. She quickly became one of the leading sopranos in Europe working with many of the world's leading conductors, including Wolfgang Sawallisch, Carlo Maria Giulini, Sir John Eliot Gardiner, Helmuth Rilling, Jeffrey Tate, Kurt Masur, Daniel Barenboim, Armin Jordan, Peter Maag, Trevor Pinnock, Charles Dutoit, Semyon Bychkov, and Kent Nagano.

Her opera roles include Pamina, (Opera de Geneve, Opera Bastille, Opera Bordeaux, Canadian Opera Company, and Tokyo) Sophie, (English National Opera, Opera de Toulouse) Almirena, (Opera de Geneve) Morgana, (Theatre du Chatelet, Vancouver Opera, Opera de Geneve) Gilda, (Opera de Montpellier) Rosina, (Opera Lyra Ottawa) and the world premiere creation of the role of Chimene in Debussy's unfinished opera "Rodrigue et Chimene", for the opening of the new Opera de Lyon.

Donna Brown has also become internationally renowned as a concert recital artist and has sung with such pianists as Michel Dalberto, Roger Vignolles, Alain Planes, Philippe Cassard, Jean Marc Luisada, Maria Joao Pires, Stephane Lemelin, Philippe Bianconi,....

With over two dozen recordings to her name, Ms. Brown is proud to have taken part in numerous 'first releases' such as "Rodrigue et Chimene" - Debussy/Denisov, under Kent Nagano, "Scylla et Glaucus" - Leclair, under Sir John Eliot Gardiner, "Messe Solennelle" - Berlioz, under Sir John Eliot Gardiner, "Requiem der Versohnung", under Helmuth Rilling, "Fanny Mendelssohn Lieder", pianist Francoise Tillard, and "Gitanjali" written for her voice by the Canadian composer R. Murray Schafer, under Mario Bernardi. Ms. Brown has also made two recordings with Stephane Lemelin, Fruhlingslieder, released in 1998, and Debussy's Chansons de Jeunesse to be released this spring.

A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist **Stéphane Lemelin** has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His first CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for CBC Records has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) showcase his collaboration with cellist Tanya Prochazka (ATMA). Mr. Lemelin's recording of works by piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi was nominated for a Juno award in 1999. Other recent releases include: Poulenc's *L'Histoire de Babar* and Debussy *La Boîte à joujoux* (Atma), a collection of *Frühlingslieder* with soprano Donna Brown (Atma), the piano music of little-known French Impressionist composer Gustave Samazeuilh (Atma), and a disc of fantasies for violin and piano with violinist Jacques Israëlévitch (Fleur de Son Classics). He just completed a recording of early Debussy songs with Donna Brown, as well as a disk of piano works by French composer Guy Ropartz (Atma). Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations in the United States.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he received the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian Government. Since 1990, Mr. Lemelin has been on the piano faculty of the University of Alberta.

This season, Stéphane Lemelin has given recitals in Japan, China, India, and England as well as several cities in Canada. He also gave master classes at the Glenn Gould School of the Royal Conservatory of Music in Toronto, Mount Royal College, and the Hong Kong Academy for the Performing Arts. This summer he will appear at the Agassiz Festival in Winnipeg, the Ottawa Chamber Music Festival, the Festival of the Sound in Parry Sound, and with the Montreal Symphony Orchestra at Notre Dame Basilica.

The Classics



Classic Examples

Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

Saturday & Sunday Breakfast

Sat from 6 till 9 AM and Sun from 7 till 9 AM

Crescendo

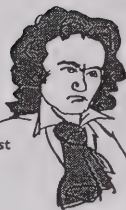
Wed from 8 till 10 PM

Bel Canto

Sun from 8 till 10 PM

Music for a Sunday Night

Sun from 10:30 PM till 1 AM



"Music is well said to be
the speech of angels".
Thomas Carlyle (1795-1881)

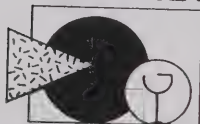
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GOODIES



University
of
Alberta

**The Northern Alberta Honor Band
and
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director**

Saturday, March 24, 2001 at 7:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Co-sponsored by St. John's Music Ltd.

Program



**Department of Music
University of Alberta**

Program

The University of Alberta Symphonic Wind Ensemble

March No. 2 for the Marriage
of the Duke of Orléans (1837)

Gioachino Rossini
(1792-1868)

Heather Davis, Guest Conductor

Pershing Concerto (1999)
Allegro moderato

Elizabeth Raum
(b. 1945)

Brock Campbell, tuba soloist

Gazebo Dances (c1978)
Overture
Waltz
Adagio
Tarantella

John Corigliano
(b. 1938)

Awayday (1996)

Adam Gorb

Intermission

Northern Alberta Honor Band 2001

Rhosymedre (1920)

Ralph Vaughan Williams
(1872-1958)

The Entertainer

Scott Joplin
(1868-1917)
arr. A. Reed

American Elegy (2000)

Frank Ticheli

Masque (1968)

Francis McBeth
(b. 1933)

University of Alberta Symphonic Wind Ensemble, 2000-2001
Fordyce Pier, Director

Flute

Sarah Bouthiller
Adam Wiebe
Cassandra Lehman
April Diver (pic)

Oboe

Adam Garvin
Heather Davis
Michelle Foster (EH)

Clarinet

Angela Visscher
Mark Bass
Michael Zisin
Heidi Piepgrass
Peter Sims

Bass Clarinet

Lindsay Cohen

Bassoon

Ondřej Goliáš
Joanne Carson

Alto Saxophone

Erin Rodgers
Adam Eccles
Sara Wolkowski

Tenor Saxophone

Eric Goluszka

Baritone Saxophone

Scott Campbell

Cornet

Neil Barton
Leila Flowers
Sherri Twarog
Jeremy Maitland

Trumpet

Jeff Bryan
Sheena Hyndman

Horn

Dubrena Myroon
Paula Sampson
Tammy Hoyle
Daniel Yarmon

Trombone

Megan Hodge
Alden Lowrey

Bass Trombone

Ted Huck

Baritone

Edward Stein
Lara Hyndman

Tuba

Brock Campbell
Justin Litun

String Bass

Matthew Stepney

Percussion

Nicholas Jacques
Jonathan Sharek
Ruston Vuori
Court Laslop
Angela Cheng
Christine Boisvert
Steve Reichenauer

Piano

Michelle Santiago

Audience Development Committee

Sherri Twarog
Scott Campbell

Northern Alberta Honour Band 2001

Flute

Arwin Fleming (Sturgeon Composite)
Donna Reimchen (Wetaskiwin Composite)
Krystle Wooldridge (Assumption School)
Jessica Boyd (Strathcona Composite)
Airi Sugimoto (Louis St. Laurent)
Pam Felske (Onoway)
Melissa Hansen (Assumption School)
Eun Chang (Louis St. Laurent)
Corina Clarke (Onoway School)
Dale Baker (Salisbury Composite)
Christine Lu (Louis St. Laurent)
Katie Warnock (Salisbury Composite)
Janell Maitland (Hillside Junior/Senior)

Oboe

Meghan Snelgrove (Wetaskiwin Composite)
Regina Ko (Louis St. Laurent)
Christie Siefert (Sturgeon Composite)

Bassoon

Dathen Blayney (John Maland)

Clarinet

Sarah Holmgren (Strathcona Composite)
Arisa Bosch (Sturgeon Composite)
Kristen Mosdell (John Maland)
Natascha Weitzel (Onoway)
Erin Jessup (Strathcona Composite)
Lynnden Nickel (Assumption)
Melissa Wright (St. Albert)
Anna O'Brien (Strathcona Composite)
Alex Smith (Salisbury Composite)
Jessica Burkart (Salisbury Composite)
Meghan Fletcher (Assumption School)
Ashley Robinson (Assumption)

Bass Clarinet or Contrabass Clarinet

Kristen Ostrowski (John Maland)

Saxophone

Misha Moroz/alto (John Maland)
Kelly Langen/alto (Wetaskiwin Composite)
Ivan Chan/alto (Strathcona Composite)
Russel Bird/alto (Bev Facey Community)
Sarah Javne/tenor (Wetaskiwin Composite)
Laurel Lazurko/tenor (Assumption School)
Jacinthe Vetsch/bari (Hillside Junior/Senior)
Keltie Mackay/bari (Roland Michener)

Trumpet

Gillian Comes (Onoway)
Breanne Graham (Assumption)
Justin Wise (Salisbury Composite)
Angela Au (St. Joe's)
Louis Bezuidenhout (Salisbury Composite)
Shannon McGraw (Assumption)

Trombone

Heather Saumer (Onoway)
Nawana Payne (Roland Michener)
Adam Sweet (Wetaskiwin Composite)
Deanna Morris (Harry Collinge)
Michael Anderson (Wetaskiwin Composite)

French Horn

Travis Flath (John Maland)
Jessica Hrudehy (Strathcona Composite)
Sarah Monkman (Salisbury Composite)

Euphonium/Baritone

Jessi Cobler (Sturgeon Composite)
Jason Desnoyers (St. Joe's)

Tuba

Heather Hastings (Strathcona Composite)
Devin Cook (Camrose Composite)
Alex Argals (Wetaskiwin Composite)
Morgan Tidd (Sturgeon Composite)
Jared Klassen (St. Joe's)
Stephen Wichuk, electric bass (Assumption)

Percussion

Karl Schwonik (Wetaskiwin Composite)
Ryan Laslop (John Maland)
Ryan Hommy (John Maland)
Shaun Boersma (Salisbury Composite)
Kerry Salter (Assumption)
Julie Sauve (Assumption)

In Recital

Erin Waugh, guitar

Sunday, March 25, 2001 at 7:00 pm

Micro Piezas (1957-58)

Tranquillo

Allegro Vivace

Vivacissimo muy ritmico

(Untitled)

Leo Brouwer

(b.1939)

Andrew Switzer (guitar)

Una Limosna por el Amor de Dios

(An Alm for the Love of God) (1944)

Agustin Barrios Mangore

(1885-1944)

Koyunbaba, Op.19 (Grandfather of the Sheep) (1985)

Moderato

Mosso

Cantabile

Presto

Carlo Domeniconi

(b.1940)

Intermission

Fantasia para un Gentilhombre (Fantasy for a Gentleman) (1954)

Villano y Ricercare

Espanoleta y fanfare de la Caballeria de Napoles

Danza de las hachas

Canario

Joaquin Rodrigo

(1901-1999)

Tonight's performance is dedicated to my good friend and teacher Carl Lotsberg.

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Waugh.

Reception to follow in the Narthex.

**Knox Metropolitan
United Church**



University of Alberta
Department of Music

In Recital

Joel Harder, piano

Sunday, March 25, 2001 at 8:00 pm

Partita VI in E Minor, BWV 830 (1731)

Toccata
Allemanda
Corrente
Air
Sarabande
Tempo di Gavotta
Gigue

Johann Sebastian Bach
(1685-1750)

Funérailles (Oct. 1849)

Franz Liszt
(1811-1886)

Intermission

Six Thèmes Solaires, No. 1
Piano-Soleil (1990)

Denis Gougeon
(b.1951)

Sonata No. 4 in C Minor, Op. 29 (1917)
Allegro molto sostenuto
Andante assai
Allegro con brio, ma non leggiero

Sergei Prokofiev
(1891-1953)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Harder.

Mr Harder is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Mary Stinson Prize in Piano Accompaniment, and a Peace River Memorial Scholarship in Music.

There will be a reception in the Arts Lounge following the recital.

Program Notes

Bach wrote the collection of six Partitas over a period of six years (1726-1731), the E minor Partita being the last and longest one in the collection. Solo keyboard works written by Bach are often pedagogical in nature, but the Partitas are to be understood more as musical compositions, intended to be performed. The sixth Partita is a particularly soloistic work, launched by a sprawling Toccata and concluding with a ragged, fugal Gigue. Each movement displays Bach's supreme skill as a contrapuntalist, musical craftsman, and user of dance forms, while still being (dare we say it), expressive.

"Funérailles", written in October of 1849, displays some of the many facets of pianist-composer Franz Liszt, namely dramatist, patriot, and virtuoso. The year 1849 witnessed turmoil in Eastern Europe with the Hungarian Revolution against the Austro-Hungarian Empire, a revolution which ultimately failed. Liszt was Hungarian born, and although he could not speak Hungarian, he felt strong connections to his homeland. This sense of nationalism was heightened by the fact that he personally knew soldiers who were killed in battle. "Funérailles" is then essentially a tribute; to the death of his fallen comrades, to the death of respected contemporary Frédéric Chopin (who incidentally died that same year), and to his homeland in its struggle for independence.

"Piano-Soleil" is one of 10 pieces grouped under the title "Six Thèmes Solaires", written by Quebec composer Denis Gougeon. There are many instruments featured in the collection, and each instrument is designated its own planet (Saxophone - Mercury, Trumpet - Mars, etc.); this piece for piano solo represents the sun. It symbolizes "raw energy, intense heat, radiance and diffusion", and is important to the collection in that it generates the music of all the other planets. Canadian composer Denis Gougeon composed "Piano-Soleil" for the Tremplin International Piano Competition, which was commissioned by the Concours de Musique du Canada.

The fourth piano sonata of Sergei Prokofiev was dedicated to his friend Maximilian Schmidthof. Schmidthof had a few years earlier sent a letter to Prokofiev stating his decision to commit suicide. Prokofiev wrote this sonata while still coming to terms with the loss of his good friend. The first and second movements begin in the piano's low register, and an introverted gloominess uncharacteristic of Prokofiev's usually self-assured style pervades the whole sonata. The second movement evolves out of a theme first presented in the low register, and includes episodes reminiscent of a Rachmaninov Etude-Tableau. In the final movement, Prokofiev seems to regain his more familiar style, although a sense of foreboding still underlies the pianistic gymnastics which conclude the sonata.



Arts Building
University of Alberta



Department of Music
University of Alberta

Noon-Hour Organ Recital

Marnie Giesbrecht, organ

Monday, March 26, 2001
at 12:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Upcoming Noon-Hour Organ Recital
Convocation Hall, Arts Building, University of Alberta

Monday, April 9 at 12:00 pm

Program

Variations on "Mein junges
Leben hat ein End"

Jan Pieterszoon Sweelinck
(1562-1621)

Retablo III: Victimae paschali (1997)

Pamela Decker
(b. 1955)

From Organ Preludes on Schemelli Hymns (1988)

Gerhard Krapf
(b. 1924)

O Jesulein süß (O Jesus, So Sweet)

Brunnquell aller Güter (Wellspring of all Blessings)

Introduction and Toccata on

"All Creatures of our God and King" (1987)

Jacobus Kloppers
(b. 1937)

Prelude, Fugue and Chaconne, BuxWV 157

Dietrich Buxtehude
(1637-1707)

Hommage à Buxtehude Toccata/Fugue for Organ(1987) Petr Eben (b. 1929)

Con enfasi, ma piu Allegro che Buxtehude

Ben ritmico

Scherzando

Tempo I

Marnie Giesbrecht studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, NY) before engaging in formal studies on the pipe organ. Her piano teachers include Ernesto Lejano, Isobel Rolston, Kurt Neumüller and Barry Snyder. She won the CFMTA Young Artists piano competition and received a Johann Strauss Foundation Scholarship for a year's study in Austria. Marnie Giesbrecht studied organ performance with Jacobus Kloppers and Gerhard Krapf and graduated with the DMus in Pipe Organ Performance from the University of Alberta in 1988, a recipient of numerous scholarships and awards. Dr. Giesbrecht performs frequently as an organ soloist and ensemble player in Canada, the United States and Europe and has been heard on the CBC and SABC (South African Broadcasting Corp). She is Associate Professor of Music at the University of Alberta in Edmonton and National President of the Royal Canadian College of Organists.

Upcoming Events:

March

28 Wednesday, 10:00 am

Violin Masterclass

with Visiting Artist **Andrew Dawes**

Professor of Violin,

University of British Columbia

International Soloist and

String Quartet Master

Studio 27, Fine Arts Building

Admission: \$40/Participant, \$15

29 Thursday, 9:30 am

Cello Public Masterclass with

Visiting Artist **Raphael Wallfisch**

International Soloist

Professor of Cello, Guildhall in

London and in Winterthur, Switzerland

Fine Arts Building 1-29

Admission: \$40/Participant, \$15

29 Thursday, 8:00 pm

Doctor of Music Recital

Ayako Tsuruta, piano

Program will include works by Mozart,

Beethoven, Chopin, and Schumann.

Free admission

30 Friday, 8:00 pm

Music at Convocation Hall

Visiting Artists

Andrew Dawes, violin

Raphael Wallfisch, cello

with

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, cello

Franz Schubert String Quartet No. 14

"Death and the Maiden", D810

in D Minor; String Quintet in C Major,

Op.163

31 Saturday, 8:00 pm

Master of Music Recital

Sarabeth Steed, cello

Program will include works by

Beethoven, Cassadó, Britten and

Brahms

31 Saturday, 8:00 p.m.

University of Alberta Mixed Chorus

Robert de Frece, Musical Director

57th Annual Concert

Francis Winspear Centre for Music

For further information, call 492-9606

April

1 Sunday, 3:00 pm

The University of Alberta

Concert Band

William H Street, Director

Program will include works by

McBeth, Nixon, Arnold, Chance, King,

Bennett, Holst, Grainger, Owen Reed

and Alfred Reed

1 Sunday, 8:00 pm

The University of Alberta

Madrigal Singers *Spring Concert*

Leonard Ratzlaff, Conductor

Featuring works by Rheinberger,

Mahler, Barber, Bevan and Gilliland.

McDougall United Church,

10025-101 Street

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of

Music. Free admission

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



In Recital

Dubrena Myroon, French horn

assisted by

Loretta Dueck, piano

Wednesday, March 28, 2001 at 5:00 pm

Cantecor, Op. 77 (1926)

Henri Busser
(1872-1973)

Three Movements for Solo Horn (1981)

Arthur Frackenpohl
(b. 1924)

1. March
2. Elegy
3. Rondo

Les Pêcheurs de Perles (1863)

Georges Bizet
(1838-1875)

Recitative "C'est toi"

Duet "Au fond du temple saint"

Ted Huck, bass trombone

Intermission

Miniature Quartet (1959)

Norman Forber Kay
(b. 1929)

1. Moderato
2. Lento
3. Fughetta

Sarah Bouthillier, flute
Heidi Piegrass, clarinet
Ondřej Goliáš, bassoon

Concerto for Horn and Orchestra, Op. 8

Franz Strauss
(1822-1905)

1. Allegro Moderato
2. Andante
3. Allegro Moderato

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Myroon.

Ms Myroon is a recipient of a Universiade '83 Scholarship for Fine Arts.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Ayako Tsuruta, piano

Candidate for the Doctor of Music
in Piano Performance

Thursday, March 29, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Fantasy in C Minor, K.475 (1785) Wolfgang Amadeus Mozart
(1756-1719)

Sonata quasi una Fantasia in C-Sharp Minor,
Op. 27, No. 2 "Moonlight" (1801) Ludwig van Beethoven
(1770-1827)
I. Adagio sostenuto
II. Allegretto
III. Presto agitato

Polonaise-Fantaisie
in A-Flat Major, Op. 61 (1846) Frédéric Chopin
(1810-1849)

Intermission

Fantasy in C Major, Op. 17 (1835/36) Robert Schumann
(1810-1856)
I. Durchaus phantastisch und
leidenschaftlich vorzutragen
II. Mäßig: Durchaus energisch
III. Langsam getragen" Durchweg leise zu halten

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Tsuruta.

Ms Tsuruta is a recipient of a Beryl Barns Memorial Award (Graduate), a FS Chia PhD and a William Rea Scholarship.

Acknowledgment

Ayako would like to thank Dr Jacques Després of the University of Alberta Department of Music and Dr Arkady Aronov for the preparation of this recital, Francis and friends for their patience and support, and Paul for providing continuous inspiration.

Upcoming Events:

March

30 Friday, 8:00 pm

Music at Convocation Hall

Visiting Artists

Andrew Dawes, violin

Raphael Wallfisch, cello

with

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, cello

Franz Schubert String Quartet No. 14

"Death and the Maiden", D810

in D Minor; String Quintet in C Major,

Op.163

31 Saturday, 8:00 pm

Master of Music Recital

Sarabeth Steed, cello

Program will include works by

Beethoven, Cassadó, Britten and

Brahms. Free admission

31 Saturday, 8:00 p.m.

University of Alberta Mixed Chorus

Robert de Frece, Musical Director

57th Annual Concert

Francis Winspear Centre for Music

For further information, call 492-9606

April

1 Sunday, 3:00 pm

The University of Alberta

Concert Band

William H Street, Director

Program will include works by

McBeth, Nixon, Arnold, Chance, King,

Bennett, Holst, Grainger, Owen Reed

and Alfred Reed

1 Sunday, 8:00 pm

The University of Alberta

Madrigal Singers Spring Concert

Leonard Ratzlaff, Conductor

Featuring works by Rheinberger,

Mahler, Barber, Bevan and Gilliland.

McDougall United Church,

10025-101 Street

2 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of

Music. Free admission

6 Friday, 8:00 pm

The University of Alberta

Concert Choir

Debra Cairns, Conductor

Program will include Brahms *Four*

Quartets, Op. 92, Bartók *Four Slovak*

Folk Songs and works by Bruckner,

Kodály, Stravinsky, Alfvén and

Copland.

8 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with **Janet Scott Hoyt**, piano

Program will include works by

Wagner, Schumann and Brahms

9 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ

repertoire played by students, faculty

and guests of the University of Alberta

Department of Music. Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

The University of Alberta Horn Ensemble

Friday, March 30, 2001 at 8:00 pm

Overture to The Magic Flute

Wolfgang Amadeus Mozart
(1756-1791)

**Dubrena Myroon, Marino Coco, Tammy Hoyle,
Jonathan Hemphill, and Daniel Yarmon, French horns**

Canon

James Winter
(b.1932)

Tammy Hoyle and Daniel Yarmon, French horns

Petite Suite

Henri Tomasi
(1901-1971)

1. Invocation Inca
2. Berceuse Cynneenne
3. Rondo Nicoise

Dubrena Myroon, Marino Coco, Jonathan Hemphill and Daniel Yarmon, French horns

Frippery No. 2

Lowell Shaw
(b. 1931)

Tammy Hoyle, Marino Coco, Jonathan Hemphill and Daniel Yarmon, French horns

Intermission

Romance Op. 36

Camille Saint-Saëns
(1835-1921)

**Jonathan Hemphill, French horn
Debi Harris, Piano**

Dolcissima ma vita

Gesualdo di Venosa
(1560-1613)

**Dubrena Myroon, Marino Coco, Tammy Hoyle,
Jonathan Hemphill, and Daniel Yarmon, French horns**

Trio Op. 87

Ludwig Van Beethoven
(1770-1827)

Finale:Presto

Tammy Hoyle, Daniel Yarmon, and Jonathan Hemphill French horns

Fantasy for Horn Quintet

Ronald Lopresti
(b. 1933)

**Dubrena Myroon, Marino Coco, Tammy Hoyle
Jonathan Hemphill, and Daniel Yarmon, French horns**

Studio 27

Fine Arts Building



University of Alberta
Department of Music

music at convocation hall

Visiting Artists

Andrew Dawes, violin

Raphael Wallfisch, cello

with

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, cello

Friday, March 30, 2001

7:15 pm *Pre-Concert Introduction*

by **David Gramit**

Main floor, Convocation Hall

8:00 pm *Concert*



Convocation
Hall

Arts Building
University of Alberta

Program

Quartet No. 14, Opus posthumous (1826)

Franz Schubert

Allegro

(1797-1828)

Andante con moto

Scherzo, Allegro molto

Presto

Andrew Dawes and Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, cello

Intermission

Quintet in C Major, Opus 163 (1828)

Franz Schubert

Allegro ma non troppo

Adagio

Scherzo, Presto

Allegretto

Andrew Dawes and Martin Riseley, violin

Aaron Au, viola

Raphael Wallfisch and Tanya Prochazka, cello

As a founding member of the Orford Strings Quartet (1965-1991) **Andrew Dawes** played over 2,000 concerts in more than 25 countries and won three Juno awards for the more than 50 recordings the quartet made.

In recognition of his contribution to the musical life of Canada, during his career he has received many honors, including Canada Council's Molson Prize, the Chalmers National Music Award and, in 1992, the Order of Canada.

Since 1992 he has been professor at the University of British Columbia. Taking a leave of absence from UBC, he played with the Tokyo String Quartet as its first violinist for the entire 1995-96 concert season, playing on a Stradivarius violin made in 1727 that had belonged to Nicolo Paganini. In May 1997 he visited China to teach and concertize.

At the age of 24, **Raphael Wallfisch** won the Gaspar Cassado International Cello Competition in Florence. Since then he has continued to give concerts all over the world. Besides giving regular masterclasses, he has tutored the Piatigorsky Seminars in Los Angeles. He is a professor at the Winterthur Konservatorium, Switzerland and also teaches at the Guildhall School of Music and Drama in London.

He has recorded a wide range of repertoire, including the British cello concertos of Kenneth MacMillan, Frederic Delius and Benjamin Britten. His reading of the Dvořák Cello Concerto with Sir Charles Mackerras conducting was immediately acknowledged as among the very finest recordings of a much-recorded work.

Martin Riseley was born in Christchurch in 1969. After graduating with a Bachelor of Music degree he went to the Juilliard School in New York City to study with Dorothy DeLay and he graduated with his Doctorate in 1996.

In New York he was soloist and concertmaster with the Chamber Players of the Juilliard School. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer.

Martin Riseley is currently Artist-in-Residence at the Department of Music of the University of Alberta. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos with the orchestra.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as an instructor of viola and violin at the University of Alberta. Aaron recently completed a year of studies at the Universitaet Mozarteum in Salzburg, Austria, where he studied violin and viola under Thomas Riebl and Claudia Bussian with generous support from the Johann Strauss Foundation.

Performing as both violinist and violist, Aaron has appeared as a soloist and a chamber musician in concerts in Canada, the U.S. and Europe. Aaron has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada from 1992-1994 and 1996, Aaron served as concertmaster of the orchestra's trans-Canada and Japan tours.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She broadcasts frequently on CBC Radio and is a founding member of Ménage à Trio, with Mr Lemelin and Martin Riseley.

She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta.

A student of Andre Navarra and Janos Starker, Ms Prochazka gathered prizes at prestigious competitions: she was a semi-finalist at the Tchaikovsky Competition in Moscow and won the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels.

The Classics



Classic Examples

Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

Saturday & Sunday Breakfast

Sat from 6 to 9 AM and Sun from 7 to 9 AM

Crescendo

Wed from 8 to 10 PM

Bel Canto

Sun from 8 to 10 PM

Music for a Sunday Night

Sun from 10:30 PM to 1 AM

Hear a world of difference!



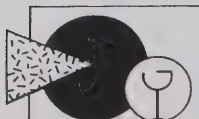
"Music is well said to be
the speech of angels."
Thomas Carlyle (1795-1881)

94.9
FM



THE
EDMONTON ART GALLERY

GOURMET



GOODIES



University
of
Alberta

In Recital

Jeremy Maitland, Trumpet Justin Litun, Tuba

assisted by

**Roger Admiral, piano
Curtis Farley, euphonium**

Saturday, March 31, 2001 at 6:00 pm

Sonata, op. 1, no. 8 (c. 1722)

Adagio
Allegro
Adagio
Allegro

George Frideric Handel
(1685-1759)

Triptych for Tuba and Piano (1964)

Adagio-Allegro
Lento
Allegro

Clifford M. Weeks

Concertino pour corne à pistons (1922)

Paul Vidal
(1863-1931)

INTERMISSION

Eight Bagatelles for Two Tubas (1970)

3. Allegro
4. Andante molto
5. Allegro moderato
7. Allegro moderato

Raymond Luedeke
(b. 1944)

4' 33" (1952)

1. Tacet
2. Tacet
3. Tacet

John Cage
(b. 1912)

Concertino per tromba e strumenti ad arco, op. 29 (1935)

Allegretto
Andante semplice
Rondo vivace

Knudåge Riisager
(1897-1974)

Studio 27

Fine Arts Building



University of Alberta
Department of Music

In Recital

Sarabeth Steed, cello

Candidate for the Master of Music degree
in Applied Music

with

Leanne Regehr, piano

Saturday, March 31, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Suite for Violoncello Solo (1925)	Gaspar Cassadó
Preludio-Fantasia	(1897-1966)
Sardana (Danza)	
Intermezzo E Danza Finale	

Seven Variations on the theme 'Bei Männern, welche liebe fühlen" from Mozart's opera <i>Die Zauberflöte</i> (1801)	Ludwig van Beethoven (1770-1827)
--	-------------------------------------

Sonata in C for Cello and Piano, Op. 65 (1961)	Benjamin Britten
Dialogo	(1913-1976)
Scherzo-pizzicato	
Elegia	
Marcia	
Moto Perpetuo	

Intermission

Sonata for Piano and Violoncello in F Major, Op. 99 (1886)	Johannes Brahms
Allegro vivace	(1833-1897)
Adagio affettuoso	
Allegro passionato	
Allegro molto	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Steed.

Ms Steed is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Program Notes

Ludwig van Beethoven's main contributions to cellists are his five sonatas. In addition, he wrote three sets of variations. It was Jean Pierre Duport, a cellist, who inspired and influenced Beethoven to write for the cello. The last of these variations, Seven Variations on Bei Männern, welche liebe fühlen, was written in 1801. The theme is from Mozart's opera *Die Zauberflöte*, the Magic Flute, written in 1791. It was dedicated to Count von Browne and first published in Vienna in 1802. In *Bei Männern* they sing about divine love:

"A man who can feel love must have a good heart
To share the sweet emotion is woman's foremost duty
Gladly we rejoice in love and live by love alone
Love sweetens every trouble all creatures sacrifice to her
She seasons our daily lives and helps Nature's wheels go round
Her higher purpose is our guide, and nothing is nobler than wife and man
Man and, wife, and wife and man attain divinity."

Gaspar Cassadó was born in Barcelona and began his musical studies under his father, Joaquín Cassadó, who was a well-known organist and composer at the time. After hearing him perform when he was nine, Pablo Casals offered to give him lessons. In 1910, he went to Paris to study with Casals. Cassadó was the most prominent Spanish cellist after Casals and one of his most successful pupils. He also took composition lessons with Manuel de Falla and Maurice Ravel while he was in Paris. His own compositions are greatly influenced by these two composers. In addition to his own works, Cassadó also contributed transcriptions of earlier cello works to the repertoire. The *Suite for Solo Cello* uses Spanish themes and rhythms along with a touch of French impressionism to portray its character. The second movement is in the style of a Catalan dance while the first and third are more improvisatory. Being a cellist himself, Cassadó knew the limits of the cello and exploited the instrument's possibilities to the fullest.

Benjamin Britten, the great twentieth century English composer, was well known for his vocal, orchestral and chamber music. Pivotal to his output for cello was his meeting with the Russian cellist Mstislav Rostropovich in 1960. Out of this unique relationship five major works were added to the cello repertoire. These works include three unaccompanied solo suites, the cello symphony and the cello sonata. The first of these, *Sonata in C* for cello and piano, was completed in 1961 and first performed by Britten and Rostropovich in Aldeburgh Jubilee Hall on July 7, 1961. The work consists of five short movements written in a type of sonata form. The first movement, 'Dialogo', is described by the composer as "a discussion of a tiny motive of a rising of falling second". This rising and falling of tones and semitones is a principle figure throughout the entire piece. The second movement, 'Scherzo-pizzicato', is a display of elaborate technique for the right hand. The entire movement is played without the bow and uses pizzicato techniques from both hands. 'Elegia', the third movement is the slow movement. The form is portrayed in an arch, the note values gradually become faster to reach a climax from which both parts slowly die away to the end. The fourth movement, 'Marcia', is the added movement to the true sonata form. This movement is humorous; it uses satire to depict the character. The final movement, 'Moto Perpetuo', is dominated by a 5/8 saltando theme. This melody is heard through changing characters to end with a dramatic finish.

Johannes Brahms wrote two cello sonatas. The first, op. 38 in E minor, was written between 1862-1865 and the second, op. 99 in F major, was written over twenty years later in 1886. His second sonata has a symphonic character; it's expansiveness differs from the first, which is more lyrical and pastoral. The F major cello sonata was written in the summer of 1886, during the same months as his violin sonatas opp. 100 and 108 and the C minor Piano Trio. It was composed for Robert Hausmann, who first performed it with Brahms in Vienna the fall of 1886. Brahms titled his cello sonatas, *Sonata for Piano and Violoncello*, thus indicating the hierarchy of the two parts. The work is passionate and noble in its character. The first movement begins with tremolos in the piano, this idea is heard throughout both parts and introduces the tension of the work. This tension is carried throughout the movements to end with a simple folk-like melody in the fourth movement. There is question to whether the slow movement was originally written before the rest of the work and if it was intended for the first sonata. The first sonata originally had an adagio that was later destroyed. Brahms was his toughest critic. His works often went through numerous revisions before he allowed them to be published. Because of this Brahms' works are masterpieces and all remain staples to the repertoire.

Upcoming Events:

April

1 Sunday, 3:00 pm

The University of Alberta

Concert Band

William H Street, Director

Program will include works by McBeth, Nixon, Arnold, Chance, King, Bennett, Holst, Grainger, Owen Reed and Alfred Reed

1 Sunday, 8:00 pm

The University of Alberta

Madrigal Singers *Spring Concert*

Leonard Ratzlaff, Conductor

Featuring works by Rheinberger, Mahler, Barber, Bevan and Gilliland.

McDougall United Church,
10025-101 Street

2 Monday, 12:10 pm

Music at Noon, **Convocation Hall Student**

Recital Series featuring students from the Department of Music. Free admission

6 Friday, 8:00 pm

The University of Alberta

Concert Choir

Debra Cairns, Conductor

Program will include Brahms *Four Quartets, Op. 92*, Bartók *Four Slovak Folk Songs* and works by Bruckner, Kodály, Stravinsky, Alfvén and Copland.

8 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with **Janet Scott Hoyt, piano**

Program will include works by Wagner, Schumann and Brahms

9 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

14 Saturday, 8:00 pm

Master of Music Recital

Leanne Regehr, piano

Works by Bach, Fauré and Schubert

Free admission.

18 Wednesday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by Franck, Villa-Lobos and Saint-Saëns. Free admission

27 Friday, 8:00 pm

Faculty & Friends

Alvin Lowrey, trumpet

Fordyce Pier, trumpet

Russell Whitehead, trumpet

Douglas Zimmerman, trumpet

Gerald Onciul, French horn

John McPherson, trombone

Kathryn Macintosh, trombone

Megan Hodge, trombone

Scott Whetham, tuba

Michael Massey, conductor

An evening with Philip Jones

Compositions and arrangements

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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University of Alberta
Department of Music

Concert Band

William H Street, Director

Sunday, April 1, 2001 at 3:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program

Overture for Winds (1959)	Charles Edward Carter (b. 1926)
Four Scottish Dances, Op. 59 (1937)	Malcolm Arnold (b. 1921)
Pesante	
Vivace	
Allegretto	
Con brio	
Elegy (1972)	John Barnes Chance (1932-1972)
Lincolnshire Posy (1937)	Percy Aldridge Grainger (1882-1961)
Lisbon	
Horkstow Grange	
The Lost Lady Found	
Festivo (1985)	Edward Gregson (b. 1945)

Intermission

Suite of Old American Dances (1949)	Robert Russell Bennett (1894-1981)
Cake Walk	
Schottische	
Western One-Step	
Wallflower Waltz	
Rag	
Molly on the Shore (1907, 1920)	Percy Aldridge Grainger (1882-1961)
Prelude, Siciliano and Rondo (arr 1979)	Malcolm Arnold (b.1921)
An American Elegy (2000)	Frank Ticheli (b. 1958)
Frank Dunnigan, Guest Conductor	
Moorside March (1928)	Gustave Holst (1874-1934)

2000-2001 University of Alberta Concert Band
William Street, Director

Oboe I

Anjuli Baker

Oboe II

Kristen Bérubé

Piccolo

Priscilla Chan

Nicole Robertson

Flute I

Joy Wang

Angelica Borsellino

Morgan Lavigne

Susan Fingas

Priscilla Chan

Flute II

Nicole Robertson

Rebecca Papenbrock

Wendy Mathewson

Katie Heffring

Melissa Chee

Natasha Lewis

E-Flat Clarinet

Angela Visscher

Clarinet I

Nita Sankar

Angela Visscher

Dayle Robertson

Irena Gierkiewicz

Katie McKee

Clarinet II

Philip Stein

Allison Kwan

Jamie Sootheran

Clarinet III

Courtney Welwood

Sean Kay

Kathleen Debusschere

Tanya Mirzayans

Patricia Ackney

Jelena Radcliffe

Alto Clarinet

Colleen Radcliffe

Bass Clarinet

Lyndsey Cohen

Bassoon I

Aaron Hryciw

Bassoon II

Stephanie

Milner-Zimmerman

Alto Saxophone I

Alfredo Mendoza

Jeff Lynch

Joshua Capri

Alto Saxophone II

Joshua Sommer

Jessica Dyck

Anne-Marie Felicitas

Tenor Saxophone

Sean Patayanikorn

Jonathan Wiersma

Baritone Saxophone

Melissa Moser

Horn I

Jonathan Hemphill

Daniel Yarmon

Horn II

Jennifer Trautman

Krista Majeran

Valerie Robinson

Horn III

Gail Allison

Treena Weighill

Virginia Ackroyd

Horn IV

Grant Assenheimer

Frank Dunnigan

Cornet I

Jamie Burns

Norman Stein

Kyle Townend

Cornet II

Craig McLauchlan

Ben Comer

David Beck

Ryan Findlay

Nolan Bard

Cornet III

Liam Stewart

Karl Coulthard

Danette Letourneau

Anita Gue

Tim Wedler

Trombone I

Laurie Shapka

John Benzie

Lindsay Snook

Trombone II

Alison Weir

Adam Pommer

Neil Lough

Trombone III

Paul Moffatt

Ryan Kerner

Banning Symington

Euphonium

Curtis Farley

Lara Hyndman

Daniella Rubeling

Justin Walker

Tuba

Justin Litun

Lindsay Irwin

Percussion

Janna Kozuska

Nami Wakabayashi

Cam Roset

Steven Peters

Angela Cheng

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In Recital

Adam Johnson, piano

Sunday, April 1, 2001 at 6:00 pm

Sonate in D, K.V. 576 (1789)

Allegro

Adagio

Allegretto

Wolfgang Amadeus Mozart
(1756-91)

Sonate (1926)

Allegro moderato

Sostenuto e pesante

Allegro molto

Béla Bartók
(1881-1945)

Intermission

Etude Op. 25, No. 12 (1836)

Frédéric Chopin
(1810-1849)

Klavierstücke Op. 119 (1893)

No. 1 Intermezzo

No. 2 Intermezzo

No. 3 Intermezzo

No. 4 Rhapsody

Johannes Brahms
(1833-1897)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Johnson.

Mr Johnson is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Pioneer Memorial Scholarship in Music.



Arts Building
University of Alberta



Department of Music
University of Alberta



Madrigal Singers

Spring Concert

Leonard Ratzlaff, Conductor

Ardelle Ries, Assistant Conductor

**The Honourable Lois E Hole,
Guest Conductor**

**Sunday, April 1, 2001
at 8:00 pm**

**McDougall United Church
Edmonton, Alberta**

Program

Cantus Missae in E-Flat, Op. 109 (1878)

Josef Gabriel Rheinberger
(1839-1901)

Kyrie

Gloria

Credo

Sanctus – Benedictus

Agnus Dei

Three Motets on Texts of Henry Vaughan (2000-2001)

Allan Bevan
(b. 1951)

Premiere Performance

I. The Eclipse

II. The Revival

III. Peace

Intermission

The Cloths of Heaven (1996)

Allan Gilliland
(b. 1965)

Ardelle Ries, conductor

Ich bin der Welt abhanden gekommen

Gustav Mahler
(1860-1911)

arr. Clytus Gottwald (1982)

Three British folksongs:

Ye Banks and ye Braes

arr. Stuart Calvert

Women's Chorus

Ardelle Ries, conductor

Gayle Martin, piano

Drink to Me Only With Thine Eyes

arr. Mary Howe

The Honourable Lois E Hole, guest conductor

Loch Lomond

arr. Jonathan Quick

Jason Summach, tenor soloist

Jing Ga Lye Ya

Bruce Sled

Men's Chorus

The Morning Trumpet

B.F. White

arr. Edwin Fissinger

Soloist: Kevin Gagnon, baritone

Text and Translation

Kyrie

Lord, have mercy.

Christ, have mercy

Lord, have mercy.

Gloria

Glory to God in the highest. And on earth peace to all those of good will.

We praise thee. We bless thee. We worship thee. We glorify thee.

We give thanks to thee according to thy great glory.

Lord God, Heavenly King, God the Father almighty.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the world, have mercy upon us.

Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father, have mercy upon us.

For Thou alone art holy. Thou alone art the Lord.

Thou alone art the most high, Jesus Christ.

With the Holy Spirit in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.

And I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages.

God from God, Light from Light, true God from true God.

Begotten, not made, of one substance with the Father by whom all things were made.

Who for us and for our salvation came down from heaven.

And was incarnate by the Holy Spirit of the Virgin Mary, and was made man.

Crucified also for us under Pontius Pilate, he suffered, and was buried.

And on the third day he rose again, according to the Scriptures.

He ascended into heaven and he sits at the right hand of the Father.

He shall come again with glory to judge the living and the dead; and of his kingdom there shall be no end.

And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets.

And I believe in one, holy, catholic and Apostolic Church.

I confess one baptism for the remission of sins.

I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of thy glory.

Hosanna in the highest.

Benedictus

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, grant us peace.

The Eclipse

Whither, O whither did'st thou fly,
When I did grieve thine holy eye.
When thou did'st mourn to see me lost,
And all thy care and counsels crossed?

O do not grieve where e'er thou art!
Thy grief is an undoing smart
Which doth not only pain, but break
My heart, and makes me blush to speak.

Thy anger I could kiss, and will:
But O! thy grief doth kill.

The Revival

Unfold ! Unfold ! Take in His light,
Who makes thy cares more short than night.
The joys which with His day-star rise
He deals to all but drowsy eyes ;
And, what the men of this world miss
Some drops and dews of future bliss.

Hark ! How His winds have chang'd their note !
And with warm whispers call thee out ;
The frosts are past, the storms are gone,
And backward life at last comes on.
The lofty groves in express joys
Reply unto the turtle's voice ;
And here in dust and dirt, O here
The lilies of His love appear !

Peace

My soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skillful in the wars :
There, above noise and danger,
Sweet Peace sits crown'd with smiles,
And One born in a manger
Commands the beauteous files.
He is thy gracious Friend,

Peace (cont'd.)

And—O my soul awake !—
Did in pure love descend,
To die here for thy sake.
If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges ;
For none can thee secure,
But One, who never changes,
Thy God, thy life, thy cure.

Henry Vaughan

The Cloths of Heaven

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet;
But, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my
dreams.

W.B. Yeats

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir
vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen
Ob sie mich für gestorben halt,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der
Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einen stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

Friedrich Rückert

I am lost to the world
With which I used to waste so much
time,
It has heard nothing from me for so long
That it may very well believe that I am
dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
For I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song!

tr. Emily Ezust

The University of Alberta Madrigal Singers, 2000-2001

Soprano

Raven Borstad
Gillian Brinston
Ebony Chapman
Tracy Fehr
Megan Hall
Jessica Heine
Melanie Konynenberg
Catherine Kubash
Karen Nell
Carmen Ouellette
Casey Peden
Ardelle Ries
Jorgianne Talbot

Alto

Liana Bob
Amber Chapman
Annette Feist
Lesley Anne Foster
Mona Huedepohl
Michelle Kennedy
Lisa Lorenzino
Shannon Markovich
Kimberly Nikkel
Benila Ninan
Toscha Turner

Tenor

Owen Borstad
Jonathan Dueck
CD Saint
David Sawatzky
Jason Summach
Duncan Wambugu

Bass

Christian Bérubé
Mark Cahoon
Kevin Gagnon
Chris Giffen
John Giffen
Joel Harder
Sam Hudson
Paul Kemp
Michael Kurschat
Matt Ogle
Vaughn Roste

Not to be missed:

The Madrigal Singers join Pro Coro Canada and members of eight other Edmonton area choirs, as well as the aboriginal womens group Asani and an instrumental ensemble in the CBC's annual Easter Sunrise Celebration on Sunday, April 15, 2001. This annual tradition, heard across the country on CBC "Choral Concert" on Easter Sunday morning, will be recorded live to air at 5:10 am, from Edmonton City Hall. Because of limited seating, tickets will be required, and some are available through your Madrigal Singers contacts. If the early hour for this event does not become you or your sleep patterns, you can hear the concert at the usual Choral Concert time, 8:10 am, CBC Radio Two.

That same evening, April 15 at 10:00 pm, the Madrigal Singers' performance at the Edmonton Symphony's Resound Festival in February will be broadcast on "Two New Hours" on CBC Radio Two. Tune in to hear the choir's performances of choral works by Gavin Bryars. James Rolfe and John Tavener, with special guest, cellist Tanya Prochazka.

The rental of the church is generously provided by a Friend of the Department.

The Madrigal Singers wish to thank the following organizations and individuals for their generous support of the choir both now and in the past year:

Alberta Foundation for the Arts
Edmonton Community Foundation Winspear Fund
The Friends of the University of Alberta
Arktos Recordings
CBC Edmonton
A friend of the Department of Music
Arnold J. Voth Corporation
Lewis and Valerie Warke

For the University of Alberta:
Department of Music
Dean of Arts Venture Fund
Faculty of Arts Support for the Advancement of Scholarship Fund
Vice President (Academic)
Vice President (Research and External Affairs)



Music At Noon

Convocation Hall Student Recital Series

Monday, April 2, 2001 at 12:10 pm

Concerto for Oboe, Op. 7, No. 6 (1710)

Allegro

Adagio

Allegro

Tomaso Albinoni
(1671-1751)

Kristen Bérubé, oboe
Judy Loewen, piano

Sonata (1970)

Andante maestoso

Allegro energico

Robert Muczynski
(b. 1929)

Melissa Moser, saxophone
Roger Admiral, piano

The Earle of Oxford's March

William Byrd
(1543-1623)
arr. Elgar Howarth

University of Alberta Brass Ensemble
Brock Campbell, guest conductor

Poem for Brass (1966)

Phrygian Dance

Intermezzo

Elegy and Waltz

Malcolm Forsyth
(b. 1936)

University of Alberta Brass Ensemble
Chris Taylor, conductor

Neil Barton, Jeff Bryant, Leila Flowers, Sheena Hyndman, and Jeremy Maitland, trumpet
Marino Coco, Jon Hemphill, Tammy Hoyle, Dubrena Myroon, and Daniel Yarmon, horn
Curtis Farley and Alden Lowery, trombone
Ted Huck, bass trombone
Lara Hyndman and Ed Stein, euphonium
Justin Litun, tuba



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, April 3, 2001 at 5:00 pm

Miniature Quartet (1959)

1. Moderato e marcato
2. Lento
3. Fughetta. Moderato: Ritmico e distinto

Norman Forber Kay
(b. 1929)

Sarah Bouthillier, flute
Heidi Piepgrass, clarinet
Dubrena Myroon, horn
Ondřej Goliáš, bassoon

I Never Saw Another Butterfly (1966)

1. Prologue: Terezín (Theresienstadt)
2. The Butterfly
3. The Old Man
4. Fear
5. The Garden

Ellwood Derr
(b. 1932)

Karen Nell, soprano
Sarah Wolkowski, alto saxophone
Ingrid Kincel, piano

1. Der blinde Knabe op. 101 (1825)
2. Gott im Frühling (1816)
3. Im Frühling (1888)
4. Verborgenheit (1888)

Franz Schubert
(1797-1828)
Hugo Wolf
(1860-1903)

Melanie Konynenberg, soprano
Emily Ko, piano

From "Six Duets"

- "No. 4 Duetto a 2 Flauti"
1. Allegro e moderato
 2. Lamentabile
 3. Presto

Wilhelm Friedemann Bach
(1710-1784)

Lindsay Griffin, flute
Adam Garvin, oboe

Quintet No. 1 (1911)

1. Moderato
2. Adagio-Allegro vivace
3. Allegro moderato

Victor Ewald
(1860-1935)

Neil Barton, trumpet
Jeremy Maitland, trumpet
Dubrena Myroon, horn
Megan Hodge, trombone
Brock Campbell, tuba



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, April 3, 2001 at 8:00 pm

Songs for Voice and Piano

1. Lied der Mignon (1826-1827)
2. An den Mond (1815)
3. Gretchen am Spinnrade (1814)

Franz Schubert
(1797-1828)

You-ree Rho, soprano
Annette Feist, piano

Micro Piezas for Two Guitars (1957-58)

1. Tranquillo
2. Allegro Vivace
3. Vivacissimo muy ritmico
4. Untitled

Leo Brouwer
(b.1939)

Erin Waugh and Andrew Switzer, guitar

Sonata for Oboe and Piano (1962)

1. Élégie
2. Scherzo

Francis Poulenc
(1898-1963)

Shelly Foster, oboe
Natalie VanBrabant, piano

Clori Mia, Clori Bella (1699)

1. Recit: Clori mia, Clori bella
2. Aria: Onde chiare
3. Recit: Si narraregli
4. Aria: Parla il cor

Alessandro Scarlatti
(1660-1725)

Catherine Kubash, soprano
James Gifford, recorder
Ondřej Goliáš, bassoon
Ondrea Fehr, organ

Cinq Mélodies 'de Venise', Op. 58 (1891)

Text by Paul Verlaine

1. Mandoline
2. En sourdine
3. Green
4. A Clymène
5. C'est l'extase

Gabriel Fauré
(1845-1924)

Shannon Markovich, mezzo-soprano
Adam Johnson, piano



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 4, 2001 at 5:00 pm

Die Mainacht, Op. 43, No. 2 (1866) (Poem by L Holty)	Johannes Brahms (1833-1897)
O wüßt ich doch den weg zurück, Op. 63, No. 8 (1874) (Poem by Klaus Groth)	
Wie Melodien zieht es mir, Op. 105, No. 1 (1886) (Poem by Klaus Groth)	
Song Cycle for High Voice and Piano, (2 songs from)	
Six Elizabethan Songs (1957) Diaphenia (Poem by Henry Constable) Spring (Poem by Thomas Nash)	Dominick Argento (b. 1927)
	Jorgianne Talbot, soprano Carmen Ouellette, piano
Clarinet Trio, Op. 114 (1891) 1. Allegro	Johannes Brahms (1833-1897)
	Mark Bass, clarinet Mark Moran, cello Keith Hills, piano
Lieder und Gesange, Op. 59 (1873) No. 1 Dammrung Senkte Sich von oben No. 4 Nachklang No. 5 Agnes No. 8 Dein blaues Auge	Johannes Brahms (1833-1897) arr Johannes Brahms
	Casey Peden soprano Lisa Bing, piano
Sonate A-Dur, Op.100 (1886) 1. Allegro amabile 2. Andante tranquillo	Johannes Brahms (1833-97)
	Jeremy Tusz, violin Joel Harder, piano
Quintet in A Major for Piano and Strings, Op. 114, D. 667 "Trout" (1819) 4. Thema con variazioni; Andantino - Allegretto	Franz Schubert (1797-1828)
	Sheldon Person, violin Diane Leung, viola Sarabeth Baldry, cello Toscha Turner, bass Megan Miller, piano



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 4, 2001 at 8:00 pm

Trio for Piano, Violin and Horn in E-Flat Major, Op. 40 (1865)

Johannes Brahms
(1833-1897)

3. Adagio mesto

4. Finale: Allegro con brio

Tomoe Aoki, piano
Monica Stabel, violin
Marino Coco, horn

String Quintet in G Major, Op. 77 (1875)

Antonin Dvořák
(1841-1904)

3. Poco andante

4. Finale: Allegro assai

David Colwell, violin
Carolina Giesbrecht, violin
Brianne Archer, viola
Jeff Faragher, cello
Mathew Stepney, bass

Circus Parade (1965)

Pierre Max Dubois
(b. 1930)

1) Allegro moderato

2) Adagio

3) Marche

Adam Eccles, alto saxophone
Nicholas Jacques, percussion

Piano Trio in A Minor, Op. 50 (1882)

Peter Ilyitch Tchaikovsky
(1840-1893)

1. Pezzo elegiaco

Annette Feist, piano
Carolina Giesbrecht, violin
Sarabeth Baldry, cello

Quatuor pour saxophones Op. 102 (1948)

Florent Schmitt
(1870-1958)

1. Avec une sage décision

2. Vif

3. Assez lent

4. Animé sans excès

Kris Covlin, soprano saxophone
Scott Campbell, alto saxophone
Eric Goluszka, tenor saxophone
Erin Rogers, baritone saxophone



Arts Building, University of Alberta



Department of Music
University of Alberta

Concert Choir



Debra Cairns, Conductor
David Sawatzky, Assistant Conductor

Friday, April 6, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program

Pater Noster Igor Stravinsky
Ave Maria (1882-1971)

Ave Verum György Orbán
(b.1947)

From **Six Latin Hymns**, Op. 40 Otto Olsson
Jesu dulcis memoria (1879-1964)

Rob Curtis, baritone

I will not leave you comfortless William Byrd
(1543-1623)

Justorum animae Charles Villiers Stanford
(1852-1924)

Psalm 121 Zoltán Kodály
(1882-1967)

David Sawatzky, conductor

Os Justi meditabitur sapientiam Anton Bruckner
(1824-1896)

Deus in adjutorium meum Benjamin Britten
(1913-1976)

Salmo 150 Ernani Aguiar
(b. 1949)

Intermission

From **Four Part Songs**, Op. 92 Johannes Brahms
O Schöne Nacht (1833-1897)

Spätherbst

Abendlied

Megan Miller, piano

Och jungfrun hon går i ringen

Hugo Alfvén

(1872-1960)

Sommarpsalm

Waldemar Åhlén

(1894-1982)

Four Slovak Folk Songs

Béla Bartók

(1881-1945)

Megan Miller, piano

Soon ah will be done wi' de troubles of dis worl'

arr. Diane K Loomer

Marie Quimet, alto

Plenty good room

Kirby Shaw

From **Old American Songs**

Aaron Copland

Long Time Ago

(1900-1990)

I Bought Me a Cat

Megan Miller, piano

Text and Translation

Pater Noster

Pater noster qui es in coelis,
Sanctificetur nomen tuum:
Adveniat regnum tuum:
Fiat voluntas tua,
Sicut in coelo et in terra:
Panem nostrum quotidianum
Da nobis hodie:
Et dimitte nobis debita nostra,
Sicut et nos dimittimus
Debitoribus nostris:
Et ne nos inducas in tentationem:
Sed libera nos a malo.
Amen.

Our Father Who art in heaven,
Hallowed be your Name:
Your Kingdom come,
Your will be done
On earth as in heaven:
Give us this day
our daily bread
And forgive us our debts,
As we forgive
our debtors:
And lead us not into temptation,
But free us from evil.
Amen.

Ave Maria

Ave Maria, gratia plena,
Dominus tecum:
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui Jesus.
Sancta Maria, mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
The Lord is with you,
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.
Holy Mary, mother of God,
Pray for us sinners,
Now and in the hour of our death.
Amen.

Ave Verum

Ave Verum Corpus
natum de Maria Virgine:
Vere passum immolatum
in cruce pro homine:
Cujus latus perforatum
aqua fluxit et sanguine.
Esto nobis praegustatum
in mortis examine.

Hail, true Body,
born of the Virgin Mary.
Truly suffered, was sacrificed
on the cross for all mortals,
From whose pierced side
flowed water and blood.
Be a foretaste for us
in our time of death.

O Jesu dulcis!
O Jesu pie!
O Jesu Fili Mariae.

O Jesus sweet!
O Jesus pure!
O Jesus, son of Mary.

Jesu Dulcis Memoria

Jesu dulcis memoria,
Dans vera cordis gaudia,
Sed super mel, et omnia,
Ejus dulcis praesentia.

Jesus, how fair the thought of you,
From whom all joy and goodness flow;
But far beyond what mind can frame,
Is your gracious presence in the soul.

Nil canitur suavius,
Nil auditur jucundius,
Nil cogitatur dulcius,
Quam Jesus Dei Filius.

There is no sweeter name to sing,
No more pleasant sound to hear,
The mind can have no fairer thought
Than Jesus, very Son of God.

Jesu spes poenitentibus,
Quam pius es petentibus,
Quam bonus te quaerentibus,
Sed quid invenientibus.

Jesus, hope of the penitent,
How gracious to all who ask,
How good you are to those who seek,
But even more to those who find.

Jesu Dulcis Memoria (cont'd.)

Nec lingua valet dicere,
Nec littera exprimere,
Expertus potest credere,
Quid sit Jesum diligere.

Sit Jesu nostrum gaudium,
Qui es futurus praemium,
Sit nostra in te gloria,
Per cuncta semper saecula.
Amen.

Justorum animae

Wisdom, iii
Justorum animae in manu Dei sunt,
Et non tanget illos tormentum malitiae.
Visi sunt oculis insipientium mori,
Illi autem sunt in pace.

Os Justi meditabitur sapientiam

Psalm 37:30-31

Os Justi meditabitur sapientiam,
Et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.

Deus in adjutorium meum...

Psalm 70

Deus in adjutorium meum intende,
Domine ad adjuvandum me festina.
Confundantur et revereantur,
Qui quaerunt animam meam.

Avertantur retrorsum,
Et erubescant, qui volunt mihi mala.
Avertantur statim, erubescences,
Qui dicunt mihi: euge, euge.

Exsultent et laetentur
In te omnes qui quaerunt te,
Et dicant semper:
Magnificetur Dominus:
Qui diligunt salutare tuum.

Ego vero egenus et pauper sum:
Deus adjuva me.
Adjutor meus et liberator meus es tu:
Domine ne moreris.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum.
Amen

The tongue can never find the words;
There are no words that can express,
Except the silent word of faith,
The joy that Jesus' love can give.

O Jesus, be our joy below,
Who is our future great reward,
So may we glory in your love,
As all the endless ages run.
Amen

The souls of the just are in the hand of God,
And the torment of malice shall not touch them:
In the sight of the unwise they seemed to die,
But they are in peace.

The mouth of the righteous man utters wisdom,
And his tongue speaks what is just.
The law of his God is in his heart;
His feet do not slip.

Hasten, O God, to save me;
O Lord, come quickly to help me.
May those who seek my life
Be put to shame and confusion.

May all who desire my ruin
Be turned back in disgrace.
May those who say to me, "Aha! Aha!"
Turn back because of their shame.

But may all who seek you
Rejoice and be glad in you;
And always say,
"Great is the Lord
For those who love your salvation."

Yet I am poor and needy;
Come quickly to me, O God.
You are my help and my deliverer;
O Lord, do not delay.

Glory be to the Father, and to the Son,
And to the Holy Spirit.
As it was in the beginning, is now, and ever
shall be; World without end.
Amen.

Salmo 150 (Psalm 150)

Laudate Dominum in sanctis eius
Laudate eum in firmamento virtutis eius.
Laudate eum in virtutibus eius.
Laudate eum secundum multitudinem
magnitudinis eius.
Laudate eum in sono tubae.
Laudate eum in psalterio et cithara.
Laudate eum in timpano et choro.
Laudate eum in cordis et organo.
Laudate eum in cymbalis benesonantibus.
Laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum.

O Schöne Nacht

Text: Georg Friedrich Daumer

O schöne Nacht!
Am Himmel märchen haft erglänzt der Mond
In seiner ganzen Pracht;
Um ihn der kleinen Sterne
Liebliche Genossenschaft.

O schöne Nacht!
Es schimmert hell der Tau am grünen Halm;
Mit Macht im Fliederbusche
Schlägt die Nachtigall;
Der Knabe schleicht
Zu seiner Liebsten sacht.
O schöne Nacht!

Spätherbst

Text: Hermann Allmers

Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.

Die Blumen wollen nicht mehr blühen,
Die Vögel schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.

Praise ye the Lord in his holy places:
Praise ye him in the firmament of his power
Praise ye him for his mighty acts:
Praise ye him according to the multitude of
his greatness.
Praise him with sound of trumpet:
Praise him with the psaltery and harp.
Praise him with timbrel and choir:
Praise him with strings and organs.
Praise him on high sounding cymbals:
Praise him on cymbals of joy:
Let everything that has breath praise the Lord!

Oh lovely night!
In heaven above the moon shines bright,
In splendor glowing;
The stars in happy laughter
Shimmer sweetly by her side.

Oh lovely night!
The dew glows brightly on the green grass;
With might in lilac bushes
Chirps the nightingale;
The lover comes
Upon his love so softly.
Oh lovely night!

The somber mist is falling still
On woodland fair, on field, and hedgerow,
As if the heavens sadly mourn
In overwhelming sorrow.

The blooming flow'rs no more are seen,
The little birds are quiet in the woods.
And dies the last of summer's green,
As though all were weeping.

Abendlied

Text: Friedrich Hebbel

Friedlich bekämpfen
Nacht sich und Tag;
Wie das zu dämpfen,
Wie das zu lösen vermag!

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte,
Sage, was wars doch, mein Herz?

Freude wie Kummer,
Fühl ich zerrann,
Aber den Schlummer
Führten sie leise heran.

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz wie ein Schlummerlied vor.

Och jungfrun hon går i ringen

Och jungfrun hon går i ringen med rödan
gullband,
Det binder hon om sin kärastes arm.

Men kära min lilla jungfru knyt inte
så hårdt.
Jag ämnar ej att rymma bort.

Och jungfrun hon går och lossar på rödan
gullband.
Så hastigt den skälmen åt skogen då sprang.

(Pang, Pang! Ha ha)
Då sköto de efter honom med femton gevär.
Och vill ni mig något, så ha ni mig
här.

Calm of the evening
Eases the day
Turmoil and anguish
Vanish away as magic.

Cares that oppress me
Are you already asleep?
I now feel happy,
Tell me, my heart, what was it then?

Gladness like sorrow,
I feel has melted away,
I sink to slumber
Wafted in quiet release.

Tranquilly soaring
High in the sky,
All my long life
Now seems like a sweet lullaby.

The maiden goes dancing with a ribbon
so red,
She ties it around her sweetheart's arm.

Oh my dearest little maiden please don't tie it
so hard.
I have no intention of running away.

The maiden then frees him from the ribbon
so red.
Quickly the rascal to the forest then flees.

With fifteen long muskets they chase after him.
He laughingly mocks them and says "Here I
am."

Sommarpsalm

Text: D. C. af Wirsén

En vänlig grönskas rika dräkt
Har smyckat dal och ängar.
Nu smeker vindens ljumma fläkt
De fagra örtesängar;
Och solens ljus och lundens sus
Och vågens sorl bland viden
Förkunna sommartiden.

Sin lycka och sin sommarro
De yra fåglar prisa;
Ur skogens snår, ur stilla bo
Franklingar deras visa.
En hymn går opp med fröjd och hopp
Från deras glada kväden
Från blommorna och träden.

Men du, o Gud, som gör vår jord
Så skön i sommarns stunder,
Giv, att jag aktar främst ditt ord
Och dina nådesunder.
Allt kött är hö, och blomstren dö
Och tiden allt fördriver
Blott Herrens ord förbliver.

Four Slovak Folk Songs

I

Lányát az anya férjhez úgy adta
Idegen országba,
megmondta neki: többé ne is lássa.

Átváltozom én rigómadárrá,
Anyámhoz úgy szálllok,
Kertjébe ülök egy rózsatőre,
Reája úgy várok.

Az anya kinéz: Furcsa egy madár,
Be nagyon búsan szól;
Szállj le csak hess, te rigómadár
Én rózsabokromról.

Rossz férjhez adtál, jo anyám, engem
Idegen országba;
Nehéz a sora hej, bizony annak,
Kinek rossz a párja!

The earth adorned in verdant robe
Sends praises upward surging,
While soft winds breathe on fragrant flow'rs
From winter now emerging.
The sunshine bright gives warmth and light
To budding blossoms tender,
Proclaiming summer splendour.

From out the wood, the birds now sing
And each its song now raises,
To join with all the universe
In voicing thankful praises.
With hope and joy their songs employ
A rapturous exultation
In praise of God's creation

O God, amid these joys of life,
Creation's glory beaming,
Grant us the grace to keep your word
And live in love redeeming.
All flesh is grass, the flowers fade,
And time is fleeting ever;
God's word remains forever.

Thus sent the mother her little daughter
Into a distant land. Sternly she bid her,
"Follow thy husband! Never return to me!"

"Lo! I shall change me into a blackbird,
Fly to my mother's home;
There I'll be waiting, sad in her garden.
On a white lily's stem."

Out came the mother, "Who is this
blackbird?
Strange is her song and sad;
Forth and begone now, go little birdling,
From my white lily's stem."

"To a bad husband mother has sent me
forth to a distant land.
Why must I suffer such bitter pining,
In an ill-mated bond."

Four Slovak Folk Songs (cont'd.)

II

Havasi legelőn,
viragos nagy mezőn
Olyan jól aludtam,
az ágyban sem jobban.

Boglyában a széna,
Nincsen több dolgunk ma,
Gyerünk le
A hegyről a völgybe.

Where the Alps soar so free
flowery vale bright with glee,
There to rest!
There's no bed in the world softer!

Done the work for today,
Filled the barn with hay,
When comes the night,
Let us turn gently home oh brothers

III

Enni, inni van csak kedved
S elmenni a táncba,
Bezzeg nem volt soha kedved
Szoknyaráncoláshoz,
A négy garast a dudásnak
Azt is én fizettem,
S te táncoltál, én csak álltam,
Senkise hitt engem.

Food and drink's your only pleasure,
And to dance so madly.
But to work with pin and needle
Never appeals to thee.
To the merry bagpipe player
Have I paid some money,
For while you are dancing, I stand by alone,
nobody cares for me.

IV

Szóljon a duda már,
Táncra vár minden pár,
Vigan szóljon ügyesen,
Talp alá való legyen!
Fujd csak még vigabban,
Még két garasom van:
A kocsmáros egyet kap,
Dudásnak is egy marad.
Mig élt, kecske volt ez,
Jaj be táncos, kényes;
Nem járja már a táncát,
Kettétörték a lábát.

Bagpipes are playing!
Dancers are swaying!
Piper play till all is spent,
To our hearts' and heels' content!
Play on, bright and bonny,
While we have the money!
Tavern keeper, one for you!
Here is for the piper too!
Once a goat was straying;
Now his skin is playing!
While the goat no more can prance,
Bagpipe now makes young folk dance!

The University of Alberta Concert Choir, 2000-2001

Debra Cairns, conductor

David Zawatzky, assistant conductor

Megan Miller, accompanist

Soprano I

Kathleen Chantal Cooper

Aynsley Crouse

Megan Hall

Julie Ingraham

Liesel Knall

Christy McColl

Christina Schmolke

Suzanne Sharp

Jen Venance

Caitlin Wells

Kym White

Soprano II

Annique Comeau

Erin Currie

Heather Davidson

Maria Holub

Sara King

Ariane Maisonneuve

Tracy Preston

Lindsay Schneider

Lindsey Sikora

I-Funn Elizabeth Yu

Alto I

Tomoe Aoki

Emily Chiang

Lisa Eshpeter

Renna Hoang

Katherine King

Stephanie Kwan

Teresa LaRocque Walker

Annalise Mikulin

Megan Miller

Kristine Nielsen

Catharine Reed

Danielle Salmon

Katya Yushchenko

Alto II

Lisa Brownie

Rebecca Carter

Morgha Elliot

Megan Faulkner

Jacelyn Jagessar

Elizabeth Keeler

Guylaine Lefebvre-Maunder

Marie-Josée Ouimet

Tenor

James Andrews

Andrew Bore

Richard Cui

Raymond Hansen

Craig McLauchlan

Michael Pack

David Sawatzky

David Ward

Erin Waugh

Baritone/Bass

Shawn Ahmad

Scott Campbell

Ian Craig

Rob Curtis

Paul Flowers

Percy Graham

Steven Greenfield

Armin Grundmann

Peter Leoni

Jeff Lynch

Richard Reimer

Kevin Semenjuk

Davin Swenson

Andrew Switzer

Michael Wiens

Upcoming Events:

8 Sunday, 8:00 pm

The University Symphony Orchestra

Malcolm Forsyth, Conductor

with Janet Scott Hoyt, piano

Program will include works by
Wagner, Schumann and Brahms

9 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ
repertoire played by students, faculty
and guests of the University of Alberta
Department of Music. Free admission

14 Saturday, 8:00 pm

Master of Music Recital

Leanne Regehr, piano

Works by Bach, Fauré and Schubert

Free admission

18 Wednesday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by Franck,
Villa-Lobos and Saint-Saëns.

Free admission

27 Friday, 8:00 pm

Faculty & Friends

Alvin Lowrey, trumpet

Fordyce Pier, trumpet

Russell Whitehead, trumpet

Douglas Zimmerman, trumpet

Gerald Onciul, French horn

John McPherson, trombone

Kathryn Macintosh, trombone

Megan Hodge, trombone

Scott Whetham, tuba

Michael Massey, conductor

An evening with Philip Jones

Compositions and arrangements



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to
change without notice. Please call 492-0601 to
confirm concerts (after office hours a recorded
message will inform you of any changes to our
schedule).

In Recital

Lindsay Griffin, flute

assisted by

Judy Loewen, piano

Saturday, April 7, 2001 at 8:00 pm

Sonata No.1 in B Minor, BWV 1030 (c.1736)

Andante

Largo e dolce

Presto

Johann Sebastian Bach
(1685-1750)

Density 21.5 (1936)

Edgard Varèse
(1883-1965)

Density 21.5 was written at the request of Georges Barrère for the inauguration of his platinum flute. 21.5 is the density of platinum.

Intermission

Sonata for Flute and Piano (1973)

Andante

Moderato

Con spirito

Michael C Baker
(b.1937)

Sonatine pour Flute et Piano (1943)

Allegretto-Andante-Animé

Henri Dutilleux
(b.1916)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Griffin.

Ms Griffin is a recipient of a Symphony Women's Educational Assistance Fund 2000.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Melanie Konynenberg, soprano

assisted by

Ingrid Kincel, piano

Sunday, April 8, 2001 at 2:00 pm



**Arts Building
University of Alberta**



University of Alberta
Department of Music

Program

Music for a while (1692)	Henry Purcell
Strike the Viol	(1659-1695)
Hark! The ech'ing Air (1692)	
Verborgenheit (Secrecy) (1888)	Hugo Wolf
Das Verlassene Mägdlein (The Forsaken Maiden) (1888)	(1860-1903)
Im Frühling (In the Springtime) (1888)	
Er Ist's (Song to Spring) (1890)	
Ich Will Dir Mein Herze Schenken (My Heart I Gladly Grant You)	Johann Sebastian Bach
	(1685-1750)

Intermission

O Mio Babbino Caro (O My Dear Father) from Gianni Schicchi	Giacomo Puccini
	(1858-1924)
C'est l'Extase (It Is the Ecstasy) (1888)	Claude Debussy
Il Pleure Dans Mon Coeur (It Is Weeping Inside My Heart) (1888)	(1862-1918)
L'Ombre dess Arbres (The Shadow of the Trees) (c. 1880)	
Chevaux de Bois (Wooden Horses) (1888)	
The Ships of Arcady (1918)	Michael Head
Beloved (1918)	(1900-1976)
A Blackbird Singing (1918)	
Nocturne (1918)	

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mrs Konynenberg.

Mrs Konynenberg is a recipient of a "Building the Future for Students" Arts Scholarship.

A reception to follow in the Arts Lounge.

Translation

Verborgenheit (Secrecy)

Tempt me not, o world, again lure me not with joys that perish, let my heart, unspoken, cherish all its rapture, all its pain. Unknown grief consumes my days, it is with eyes all veiled by sorrow that, when dawns each hopeless morrow, on the glorious sun I gaze. Only dreaming brings me rest only then a ray of gladness, sent from heaven, cheers my sadness, lights the gloom within my breast.

Das Verlassene Mädlein (The Forsaken Maiden)

When stars are shining yet must I rise and fire make, out of my bed I get, long before daybreak. Often I sit and stare at sparks gaily shining; heavy my heart with care, filled with repining. Ah then, it comes to me, thou faithless lover, that I did dream of thee, the dream is over. Then do my tears fall fast, my eyes are blinded; the day hath dawned at last, would it were ended!

Im Frühling (In the Springtime)

Here on a hill in spring I'm lying, on clouds my thoughts are flying, a bird my flight does precede. Oh, loved one, say where are you hiding, for I'd fain be with you abiding. But you and the breezes need no house. As sunflowers to the sun my heart to you unfolds, longing and hoping, when you it beholds. Springtime, say what is my fate? How long must I wait? I see the clouds and river wend their way, the sun does send a golden ray that pierces in my heart so deep; my eyes, so weary with much wondering, close in half conscious sleep. And but my ear hears the bees now murmuring. My inmost thoughts I cannot tell, a longing vague within my heart does dwell: half joyful it is half sad this yearning; oh heart discerning! What memories sweet do you recall when over the gold green branches dusk does fall? Days that never can be returning!

Er Ist's (Song to spring)

Spring does let her colors fly, wafts them through the breezes gaily; well known perfumes greet us daily, earth does pulse with ecstasy. Violets so shy, dream of near awaking. Hark, from far a sound of melody! Spring has come at last! Radiant all earth making! Spring has come!

Ich will Dir Mein Herze Schenken (My Heart I Gladly Grant You) from St. Matthew's Passion

Alas! My heart is bathed in tears that Jesus' dread departure nears, yet does His Testament uplift my soul. His flesh and blood, o precious gift, given to me to keep and cherish. As He was true on earth to those who loved Him, to them was faithless never, so loves He all His own forever. Lord, my heart I gladly grant You, enter there, I ask of You. Deep in it would I implant You; though this earth to You be small, you shall be my all in all, more than earth and heaven to me.

O Mio Babbino Caro (O My Dear Father) from Gianni Schicchi

O my dear father, he pleases me, he is handsome. I want to go to Porta Rossa to buy the ring. Yes, yes I wish to go there. And if I should love him in vain, I would go on the Ponte Vecchio to throw myself into the Arno! I pine away and torment myself. O God, I would like to die! Father, have pity!

C'est l'Extase (It Is the Ecstasy)

It is the languorous ecstasy. It is the weariness of love. It is all the shudders of the woods caught in the embrace of the breezes. It is, rising up to the grey boughs, the chorus of little voices. O, the frail and fresh murmur! It prattles and whispers, it sounds like the gentle cry which the ruffled grass gives out. You might take it for the muffled rolling of the stones, under the whirling water. The soul which bemoans its fate in this slumbering lament is ours, isn't it? It's mine, you see, and yours exhaling its humble am under its breath, on this warm evening.

Il Pleure Dans Mon Coeur (It Is Weeping Inside My Heart)

It is weeping inside my heart, just as it is raining over the city. What langour is this that seeps inside my heart? gentle noise of the rain on the ground and on the roofs! For a heart on the throes of boredom. O, the noise of the rain! It is weeping for no good reason inside my demoralized heart. What! No treason, even? This sorrow has no cause. Indeed, my grief is all the worse if I do not even know why, in prey to neither love or hatred. My heart is so sad.

L'Ombre des Arbres (The Shadow of the Trees)

The shadow of the trees on the misty river. The Dyes as if it were smoke are on the air, among the real boughs. The turtle doves are wailing. How colorless landscape, reflected by this colorless landscape, and how sadly your drowned hopes wept among the high leaves.

Chevaux de Bois (Wooden Horses)

Go round, go round, merry wooden horses. Go round one hundred, one thousand times, go round, go round forever. Go round, go round to the sound of oboes. The bright red child and its white mother, the lad in black and the girl in pink. She absorbed and he blustering, each treating himself to a pennyworth of Sunday. Go round, go round, horses of their heart, while around your round about the sly pickpocket's eye is winking. Go round to the sound of the victorious piston! It's amazing how elated you feel when you join into this silly circus! Your stomach feels hollow and your head aches, aches a plenty and oodles of good. Go round, gee-gees with your least. There's no need for spurs to compel you round gallops. Go round, go round, there's no hay for you. You must hurry up, horses of their soul. Already night is calling to their dinner and disbanding the merry throng of drinkers, hungry with thirst. Go round, go round! The velvety sky slowly adorns itself with golden stars. The church peals forth a sad knell. Go round to the merry sound of drums.



University Symphony Orchestra

Malcolm Forsyth,
Conductor

THE GERMAN ROMANTICS

Sunday, April 8, 2001
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program

THE GERMAN ROMANTICS

From <i>Tristan and Isolde</i> (1856-59)	Richard Wagner
Prelude and Love Death	(1813-1883)

Piano Concerto in A Minor, Op.54 (1846)	Robert Schumann
Allegro affettuoso — Andante	(1813-1856)
espressivo — Allegro	
Intermezzo: Andantino grazioso	
Allegro vivace	
Janet Scott-Hoyt, piano	

Intermission

Symphony No.1	
in C Minor, Op. 68 (1855-76)	Johannes Brahms
Un poco sostenuto — Allegro	(1833-1897)
Andante sostenuto	
Un poco Allegretto e grazioso	
Allegro — Più andante — Allegro non troppo,	
ma con brio	

2000-2001 University Symphony Orchestra
Malcolm Forsyth, conductor

Violin I

Sheldon Person, Concert-master
Carolina Giesbrecht, Assistant concert-master
Monica Stabel
Lois Harder
Ken Heise
Kristin Dahle
Kim Bertsch
Ali Boyd
Cynthia Johnston
Suin Choi

Violin II

Mark van Manen*
David Colwell
Aaron Hryciw
Tabitha Chiu
David Wong
Robin Leicht
Carol Sperling
Scott Zubot
Grant Sigurdson

Viola

Brianne Archer*
Diane Leung
Andrea Pollock
Emma Hooper
Jeremy Tusz

Cello

Jeff Faragher*
Sarabeth Baldry
Mark Moran
Doug Millie
Hannah Wensel
Simo Eng
Chris Derksen

Bass

Toscha Turner*
Blake Eaton
Mathew Stepney
Jordan Beatty
Amanda Broda

Flute

Adam Wiebe*
Sarah Bouthillier
Cassandra Lehmann (pic)

Oboe

Shelly Foster*
Christie Blokland

Clarinet

Mark Bass*
Heidi Piepgrass
Lindsey Cohen (Bass Cl.)

Bassoon

Ondřej Goliáš*
Joanne Carson
Tasha Ausman*

Contrabassoon

Ondřej Goliáš

Horn

Dubrena Myroon*
Marino Coco
Tammy Hoyle
Jonathan Hemphill

Trumpet

Neil Barton*
Leila Flowers
Sherri Twarog

Trombone

Megan Hodge*
Alden Lowrey

Bass trombone

Ted Huck

Tuba

Justin Litun*

Harp

Nora Bumanis*

Timpani

Nicholas Jacques*

*principal

*Faculty

Upcoming Events:

9 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

14 Saturday, 8:00 pm

Master of Music Recital

Leanne Regehr, piano

Works by Bach, Fauré and Schubert

18 Wednesday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by Franck, Villa-Lobos and Saint-Saëns.
Free admission

27 Friday, 8:00 pm

Faculty & Friends

Alvin Lowrey, trumpet

Fordyce Pier, trumpet

Russell Whitehead, trumpet

Douglas Zimmerman, trumpet

Gerald Onciul, French horn

John McPherson, trombone

Kathryn Macintosh, trombone

Megan Hodge, trombone

Scott Whetham, tuba

Michael Massey, conductor

An evening with Philip Jones

Compositions and arrangements



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Noon-Hour Organ Recital

with Organists

Elizabeth Keeler

Duncan Wambugu

Hyo Young Park

Jennifer Goodine

Monday, April 9, 2001 at 12:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Prelude and Fugue

in C Major, BWV 553

Johann Sebastian Bach

Prelude in E Minor, BWV 555

(1685-1750)

Prelude in B-Flat Major, BWV 560

Elizabeth Keeler, organ

Toccata and Fugue

in D Minor, BWV 565

Johann Sebastian Bach

Duncan Wambugu organ

Final from Symphony No. 1, Op. 14

Louis Vierne

(1870-1937)

Hyo Young Park, organ

Sonata VI in G Major, BWV 530

Johann Sebastian Bach

Allegro

Lento

Prelude and Fugue on BACH

Franz Liszt

(1811-1886)

Jennifer Goodine, organ

Upcoming Events:

April

14 Saturday, 8:00 pm

Master of Music Recital

Leanne Regehr, piano

Works by Bach, Fauré and

Schubert

Free admission

18 Wednesday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by

Franck, Villa-Lobos and Saint-

Saëns.

Free admission

27 Friday, 8:00 pm

Faculty & Friends

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Fordyce Pier, trumpet

Russell Whitehead, trumpet

Brian Taylor, trumpet

Gerald Onciul, French horn

John McPherson, trombone

Kathryn Macintosh, trombone

Megan Hodge, trombone

Scott Whetham, tuba

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An evening with Philip Jones

Compositions and arrangements



Unless otherwise indicated

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Convocation Hall, Arts Building, University of Alberta

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**Recent Compositions
by
U of A
Student Composers**

**Tuesday, April 10, 2001
at 8:00 pm**



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Chrissie-Jane Cronjé *Duo for No. 1 for Violin and Cello (2001)*

Kristin Dahle, violin
Jeff Faragher, violoncello

Kristin Dahle *Staggered (2001)*

Neil Barton, trumpet
Sheena Hyndman, trumpet
Dubrena Myroon, horn
Megan Hodge, trombone
Brock Campbell, tuba

Curtis Farley *Brass Quintet (2001)*

Erin Rogers *Piano Trio (2000)*

David Colwell, violin
Jeff Faragher, violoncello
Roger Admiral, piano

Upcoming Events:

14 Saturday, 8:00 pm

Master of Music Recital

Leanne Regehr, piano

Works by Bach, Fauré and Schubert

Free admission

18 Wednesday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by Franck,
Villa-Lobos and Saint-Saëns.

Free admission

27 Friday, 8:00 pm

Faculty & Friends

Alvin Lowrey, trumpet

Fordyce Pier, trumpet

Russell Whitehead, trumpet

Brian Taylor, trumpet

Gerald Onciul, French horn

John McPherson, trombone

Kathryn Macintosh, trombone

Megan Hodge, trombone

Scott Whetham, tuba

Michael Massey, conductor

An evening with Philip Jones

Compositions and arrangements



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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In Recital

Mark van Manen
violin

with guest
Roger Admiral, piano

Monday, April 9, 2001
Convocation Hall
University of Alberta



This recital is presented
in partial fulfillment
of the Bachelor of Music Degree
specialization in performance

Program part 1

Sonata in A minor, op. 23, no. 4

L. van Beethoven (1770 - 1827)

- I. Presto
- II. Andante scherzoso, piu
Allegretto
- III. Allegro molto

Sonata in A major

Cesar Franck (1822 - 90)

- I. Allegretto ben moderato
- II. Allegro
- III. Largamente
- IV. Allegretto poco mosso

INTERMISSION

Program part 2

Sonata in D minor "Ballade," op. 27, no. 3
Eugene Ysaye (1858 - 1931)

Poème, op. 25
Ernest Chausson (1855 - 99))

Polonaise de Concert, op. 4
Henryk Wieniawski (1835 - 80)

Caprice No. 1 in E major, op. 1
Niccolò Paganini (1782 - 1840)

RECEPTION

Mark van Manen, violin, is a fourth year music student at the University of Alberta.

He has acted as Concertmaster of the University of Alberta Symphony Orchestra and the Academy Strings under conductors Dr. Malcolm Forsyth and Tanya Prochazka. Mark is a founding member of the Praetorius String Quartet.

As a soloist Mark has performed with the Edmonton Youth Orchestra, the Academy Strings, the University Symphony Orchestra, the Alberta Baroque Ensemble, and the Edmonton Symphony Orchestra.

His main teachers have been ESO violinist Robert Hryciw, the late violinist and pedagogue Ranald Shean, and currently he studies with Dr. Martin Riseley, Concertmaster of the Edmonton Symphony Orchestra.

Mark has received a number of awards in the Kiwanis Music Festival, including the Paul Bourret String Scholarship, the Ranald and Vera Shean Sonata Competition Award for violin and piano, and the Lorraine Downey Prize for Strings. As a University of Alberta student he is the recipient of the Beryl Barnes Memorial Scholarship, the Pine Lake String Prize, an Alberta Foundation for the Arts Scholarship, and the Malcolm Forsyth String Quartet Scholarship.

Mark has participated in various summer music festivals and programs such as the Holland Music Sessions and the Music Bridge Summer Workshop in Calgary. His teachers have included Aaron Rosand, David Cerone, Sally Thomas, and Gwen Hoebig.

During the summer of 2000, he studied with Pinchas Zuckerman in Ottawa, where he performed at the National Arts Centre in two chamber music concerts. He also studied with Valerie Oistrakh and Shmuel Ashkenasi at the Mozarteum Conservatory in Austria, through the support of a generous scholarship from the Johann Strauss Foundation.

In Recital

Leanne Regehr, piano

Candidate for the Master of Music
in Applied Music

Saturday, April 14, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Aria Variata (ca. 1709) Johann Sebastian Bach
(1685-1750)

Theme et Variations, Op. 73 (1895) Gabriel Fauré
(1845-1924)

Intermission

Sonata in B-Flat Major, D. 960 (1828) Franz Schubert
(1797-1828)
Molto Moderato
Andante Sostenuto
Scherzo - Allegro vivace con delicatezza
Allegro, ma non troppo

Pianist **Leanne Regehr** has performed in competitions and recitals across Canada as soloist, chamber musician and vocal accompanist. In July of 2000, she was a national finalist in the Canadian Music Competition, and in August she performed at the Mozarteum in Salzburg, Austria, where she studied at the International Summer Academy on a scholarship from the Johann Strauss Foundation.

A native of Edmonton, Alberta, Leanne began piano lessons at the age of three, and later pursued studies in cello and trumpet. After completing her A.R.C.T. in Piano Performance, receiving First Class Honours with Distinction, Leanne moved to Winnipeg, Manitoba to study piano with Irmgard Baerg. In April of 1999, she graduated with a Bachelor of Arts (Honours in Piano Performance) from the University of Winnipeg, as well as a Bachelor of Church Music from Concord College. She recently returned to the University of Alberta to pursue a Master of Music degree in Piano Performance with Stéphane Lemelin, and has been fortunate to receive the Beryl Barns Memorial Award as well as a Province of Alberta Graduate Scholarship.

As a repeat winner of the Johann Straus Foundation scholarship, Leanne has the opportunity to return to Salzburg this summer to participate in masterclasses with Einar Steen-Nokleberg and Karl-Heinz Kammerling. In the fall of 2001, she plans to extend her Master of Music degree and complete a second major in the area of Piano Pedagogy under the supervision of Janet Scott-Hoyt.

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Regehr.

Reception to follow.

Upcoming Events:

April

18 Wednesday, 8:00 pm

Master of Music Recital

Carolina Giesbrecht, violin

Program will include works by

Franck, Villa-Lobos and Saint-

Saëns. Free admission

27 Friday, 8:00 pm

Faculty & Friends

Alvin Lowrey, trumpet

Fordyce Pier, trumpet

Russell Whitehead, trumpet

Brian Taylor, trumpet

Gerald Onciul, French horn

John McPherson, trombone

Kathryn Macintosh, trombone

Megan Hodge, trombone

Scott Whetham, tuba

Michael Massey, conductor

An evening with Philip Jones

Compositions and arrangements



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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In Recital
Erin Rogers, saxophones
With Special Guests:
Roger Admiral, piano &
Kris Covlin, soprano saxophone

Sunday, April 15, 2001 at 8:00 pm
Convocation Hall, Arts Building

Program

Lutte (1995)
(solo alto saxophone)

Thierry Escaich
(b. 1963)

Concerto (1953)

Ingolf Dahl
(1912-1970)

- I. Recitative
- II. Passacaglia
- III. Rondo alla marcia

(alto saxophone & piano)

Featuring Special Guest: **Roger Admiral,** piano

Intermission

Ars (1994)
(two soprano saxophones)
Featuring Special Guest: **Kris Covlin,** soprano saxophone

Christian Lauba
(b. 1952)

Legende, Op. 66 (1918)
(alto saxophone and piano)
Featuring Special Guest: **Roger Admiral,** piano

Florent Schmitt
(1870-1958)

Caprice en Forme de Valse (1950)
(solo alto saxophone)

Paul Bonneau
(b. 1918)

Reception to Follow

In Recital

Gillian Brinston, soprano

assisted by
Roger Admiral, piano

Monday, April 16, 2001 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Program

Ridente la Calma, K.152
Abendempfindun, K.523
An Chloë, K.524

Wolfgang Amadeus Mozart
(1756-1791)

Lied Maritime
Madrigal

Vincent d'Indy
(1851-1931)

Selections from Tonadillas

1. La Maja de Goya
2. La Maja Dolorosa
4. La Maja Dolorosa
3. El Tralala y el punteado

Enrique Granados
(1867-1916)

Trevor Sanders, Guitar

Intermission

Westering Home
The Turtle Dove
The Gartan Mother's Lullaby
From the County Donegal

Hugh S. Robertson
arr Ralph Vaughan Williams
arr Herbert Hughes

A Green Lowland of Pianos Op. 45
No. 1 Now I have fed and Eaten up the Rose
No. 2 A Green Lowland of Pianos
No. 3 O Boundless, Boundless Evening

Samuel Barber
(1910-1981)

Der Weiberorden
Arie
Rezitativ
Wiegenlied
Ritornell
Rezitativ
Arie

Georg Philipp Telemann
(1681-1767)

Kim Bertsch, violin
Ken Heise, violin
Mark Moran, violoncello

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Brinston.

Reception to follow in the Arts Lounge.

Translation

Ridente La Calma/Calm, Smiling, Awakens

Calm, smiling awakens in my soul;
No trace of disdain, of fear, remains.
Meanwhile, my love, you come to tauten
Those sweet bonds so dear to my heart.
Anonymous

Abendempfindung/Evening Thoughts

Evening. The sun has vanished,
And the moon sheds a silver gleam;
Thus flit life's finest hours,
Flit by as in a dance.

Away soon will flit life's pageant,
And the curtain come rolling down;
Our play is done, the friend's
Tear falls already on our grave.

Soon maybe (like the westwind, wafts
Open me a quiet presentiment),
This pilgrimage of life I shall end,
And flit to the land of rest.

If you will then weep by my grave,
And mourning, upon my ashes gaze,
Then, O friends, shall I appear
And waft heavenwards.

And you, my love, bestow on me a tear,
And pluck me a violet for my grave,
And with your soulful gaze,
Look down then gently on me.

Consecrate a tear to me, and ah, be
Only not ashamed to do so;
Oh, in my diadem will it
Then be the fairest of the pearls.
Joachim Heinrich Campe

An Cloë/To Chloë

When love gazes from you blue,
Bright, open eyes,
And with joy of gazing into them
My heart throbs and glows;
When I hold you and kiss
Ardently your rosy cheeks,
Dear maiden, and clasp
You trembling in my arms,

An Cloë/To Chloë (cont'd.)

Maiden, maiden, and press
You firmly to my breast
Which at the very last,
Only at death, will let you go-
Then is my enraptured gaze
Overshadowed by a somber cloud,
And I sit, then weary,
But blissful, beside you.
Johann Georg Jacobi

Lied Maritime/To the Sea

Far away, into the sea, the sun goes down,
And the sea is calm without a ripple;
The varicolored waves spread without sound,
Caressing the darkened shore.
Your eyes, your treacherous eyes are closed,
And heart is tranquil like the sea.
Far away, on the sea, the storm has risen,
And the sea is tumultuous and foaming;
The waves gloriously rear up to the sky,
And break crashing into the abyss.
Your eyes, your treacherous eyes, so gentle,
Gaze at me to the depth of my soul,
And my tortured heart,
Exalts and breaks like the sea!

Madrigal/Madrigal

No one had ever lovelier features,
A whiter neck, more silken hair;
No one had ever a nicer waist,
No one besides my Lady of the gentle eyes!
No one had ever lips so smiling,
Which smiling make the heart more glad,
A chaster bosom under filmy bodice,
No one besides my Lady of the gentle eyes!
No one had ever voice of sweeter meaning,
White little teeth like shining pearls:
No one was ever lovelier to the sight,
No one besides my Lady of the gentle eyes,
My lady of the gentle eyes!

La Maja de Goya/The Maja of Goya

I will never forget in my life
The distinguished and beloved image of Goya.
There is not a woman, or maja(woman of Madrid),
or lady
Who does not miss Goya now.
If found one who would love me
As he loved me,
I should not covet, no, nor desire
Greater fortune or happiness.

La Maja Dolorosa/The sorrowful Maja

Oh, majo of my life, no, no, you have not died!
Would I still be alive if that were true?
Wildly I desire to kiss your lips!
I want in faithfulness to share your destiny!
But oh! I am raving, I dream, my majo no longer
exsits,
The world about me is weeping and sad,
I find no consolation in my sorrow,
But even dead and cold
My majo will always be mine. Oh! Always mine!

La Maja Dolorosa/The sorrowful Maja

Of that beloved who was my glory
I cherish a happy memory.
He loved me ardently and truly
And gave my whole life to him,
And I would give it again a thousand times,
If desired it,
For when feelings are profound,
Torments are sweet.
And as I think of my beloved majo,
Dreams come back
Of a time gone by.
Neither in the Mentidero nor the Florida
Was a majo more handsome ever seen to stroll.
Beneath the broad-brimmed hat I saw his eyes
Fixed upon me passionately,
For they caressed the one on whom they rested,
In all the world I have never seen
A more piercing look
And as I think of my beloved majo,
Dreams come back
Of a time gone by.

El Tra La La y el punteado/The tra la la and Guitar-strum

It is useless, my majo,
For you persist,
For there are some things which I answer
Always with a song.
No matter how much you question,
You will not distress me,
I will not end my song.

Der Weiberorden/The Women's Order

Arie/Aria

Thou Palable women's order, I enter thee with joy and
glee.

Away, away, thou hateful virgin's order which gives
us neither strength, nor plea away, away, away, away,
which gives us neither strength, nor plea. Yet as thou
art removed from me I feel so comfortably free.

Rezitativ/Recitative

Now I can please myself without a shame, by my dear
husband lie, sleep in my darling's arms, and need not
be afraid of any blame. It would be more than fine: if
after not too long a time a bonnie sonnie would be
mine. It were enough to drive, to drive me made with
joy, oh, then I want to spring and at the cradle sing:

Wiegenlied/Cradle Song

Sleep thou darling sonnie mine, thy father is so nice
and find, thy mother keeps so chaste her line, that
ought to give thee joy in time. Popeia, popeia(lullaby)
Sleep thou darling sonnie mine, thou must not so
disgraceful whine, or else I call thee little swine and
spank thee with a rod of twine. Popeia, popeia.
Sleep thou darling sonnie mine, another year may pass
and shine on two of you, oh babies mine, if a wee
sister becomes thine. Popeia, popeia.

Rezitativ/Recitative

Ye virgins, follow me, sell quickly all you can by
taking every man. You do not know how sweet it is
when you a darling sweetheart kiss. It's tasting oh so
hot and think like pork and sauerkraut, where-at you
all you fingers lick.

Arie/Aria

Oh, how would you laugh with pleasure, if you were
to wed your treasure. Think but how it would be
ripping when one heart to heart were ticking, if a kiss
the watchword be when he spends the time with thee
in a fascinating measure.

In Recital

Monica Stabel, violin

assisted by

Gina Williams, piano

Tuesday, April 17, 2001 at 8:00 pm

Sonata No.5 in F Major for Violin "Spring", Op.24

1. Allegro
2. Adagio molto espressivo
3. Scherzo & Trio: Allegro molto
4. Rondo: Allegro ma non troppo

Ludwig Van Beethoven
(1770-1827)

Partita No.2 in D Minor (S.1004)
Ciaccona

Johann Sebastian Bach
(1685-1750)

Intermission

Violin Sonata No.1 in G Major, Op.78

1. Vivace ma non troppo
2. Adagio
3. Allegro molto moderato

Johannes Brahms
(1833-1897)

Suite Populaire Espagnole

1. El paño moruno
2. Nana
3. Canción
4. Polo
5. Asturiana
6. Jota

Manuel de Falla
(1876-1946)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Stabel.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Carolina Giesbrecht, violin

Candidate for the Master of Music degree
in Applied Music

assisted by

Roger Admiral, piano

Wednesday, April 18, 2001 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Sonata VIII for Violin and Piano
in G Major, Op. 30, No. 3 (1802)

Ludwig van Beethoven
(1770-1827)

- I. Allegro assai
- II. Tempo di Minuetto
- III. Allegro vivace

Sonata for Violin and Piano
in A Major

César Franck
(1822-1890)

- I. Allegro ben moderato
- II. Allegro
- III. Recitativo-fantasia
- IV. Allegretto poco mosso

Intermission

Sonata No 5 in G Major
for Solo Violin, Op. 27

Eugene Ysaÿe
(1858 - 1931)

- I. L'aurore
- II. Finale

Violin concerto in D Major,
Op. 35 (1878)

Peter Ilyich Tchaikovsky
(1840-1893)

- I. Allegro moderato

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mrs Giesbrecht.

Reception to follow.

Upcoming Event

Friday, April 27 at 8:00 pm

Faculty & Friends

"An evening with Philip Jones,"
the legacy of his ensemble

Compositions and arrangements

Alvin Lowrey, trumpet

Fordyce Pier, trumpet

Brian Taylor, trumpet

Russell Whitehead, trumpet

Gerald Onciul, horn

Megan Hodge, trombone

Kathryn Macintosh, trombone

John McPherson, trombone

Chris Taylor, trombone

Scott Whetham, tuba

Michael Massey, conductor

Music of Premru, Koetsier,

MacLean, Parker



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our

In Recital

Sheldon Person, violin

with

Roger Admiral, piano

Thursday, April 19, 2001 at 8:00 pm

Sonata No. 3 in E Flat Major

for Violin and Piano, Op. 12, No. 3 (1797-1798)

Allegro con spirito

Adagio con molta espressione

Rondo: Allegro molto

Ludwig van Beethoven
(1770-1827)

Sonata No. 3 in D Minor for Violin Solo, Op. 27, No. 3: Ballade (1924)

Eugène Ysaÿe
(1858-1931)

Sonatine Baroque for Violin Solo (1952)

Adagio-Un poco piu mosso ed agitato-Tempo I-Un poco piu mosso ed agitato (b. 1906)

Andante

Allegro-Allegretto-Piu mosso e cantando-Tempo I-Allegretto

Murray Adaskin

Intermission

Sonata for Violin and Piano (1923-1927)

Allegretto

Blues: Moderato

Perpetuum mobile: Allegro

Maurice Ravel
(1875-1937)

Scherzo-Tarantella for Violin and Piano, Op. 16 (c. 1856)

Henryk Wieniawski
(1835-1880)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Person.

Sheldon would like to thank his family, friends, and teachers
for their patience and support.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital
Casey Peden

with

Annette Feist, harpsichord

Jeff Faragher, cello

and

Guest Artist

Adam Wiebe, flute

Friday, April 20, 2001 at 8:00PM

Convocation Hall, Arts Building
University of Alberta

Program

Quel sguardo sdegnosetto
Ohimè ch'io cado

Claudio Monteverdi
(1567-1643)

All'ombra di sospetto

Antonio Vivaldi
(1678-1741)

Jubilet tota civitas
Exulta, filia Sion

Claudio Monteverdi
(1567-1643)

Intermission

Drei Italienische Kantaten
E partirai, mia vita?
Quel fior che all'alba ride

G. F. Handel
(1685-1759)

Lovely Albina
Not all my torments
Fly swift, ye hours!
When first Amintas

Henry Purcell
(1659-1696)

This recital is presented in partial fulfillment of the requirements for the Masters of Music degree for Ms Peden.

Ms Peden is a recipient of a Beryl Barns Graduate Award and a Harriet Snowball Winspear Graduate Fellowship in the Performing Arts.

Quel sguardo sdegnosetto

Quel sguardo sdegnosetto
lucente e minaccioso,
quel dardo velenoso
vola a ferirmi il petto.
Bellezze, ond'io tutt'ardo
e son da me diviso,
piagatemi col sguardo,
Sanatemi col riso.

Armatevi, pupille
d'asprissimo rigore,
versatemi su'l core
un nembo di faville.
Ma'l labro non sia tardo
a ravvivarmi ucciso.
Feriscami quel sguardo,
ma sanimi quel riso.

Begl'occhi a l'armi, a l'armi!
Io vi preparo il seno.
Gioite di piagarmi
in fin ch'io venga meno!
E sa da vostri dardi
io resterò conquiso,
feriscano quei sguardi,
ma sanimi quel riso.

Ohimè ch'io cado

Ohimè! ch'io cado! Ohimè!
ch'inciampo ancora il piè
pur come pria,
e la sfiorita mia
caduta, speme
pur di novo rigar
con fresco lacrimar
or mi conviene.

Lasso del vecchio ardor
conosco l'orme ancor
dentro nel petto,
ch'ha rotto il vago aspetto

That glance [that smacks] of scorn
with its glare and its threat,
that poisoned dart
shoots out and wounds my chest
Beauty, which sets me on fire,
and tears me away from myself,
you wound me with your glance,
but you heal me with your smile

My pupils, put on your arms
of harshest severity,
shower on my heart
a cloud of sparks!
Let not your lips be late
to revive me, once dead!
Let your glance wound me,
but your smile heal me.

Beautiful eyes, to arms, to arms!
I prepare my bosom for you.
Take pleasure in wounding me
till I die!
If by your arrows
I remain vanquished,
let your glances wound me,
but your smile heal me.

Alas! I'm falling! Alas!
my foot stumbles
as it did before
and I must again water
my withered,
fallen hopes
with fresh tears.

Tired of my former passion,
I still recognize its traces
in my breast,
because a lovely face

Vedrò d'ombre in felici
e i guardi amati,
lo smalto adamantin
ond'armaro il meschin
pensier gelati.

Folle, credevo io pur
d'aver schermo sicur
da un nudo arciero!
E pur io sì guerriero
or son codardo,
ne voglio sostener
il colpo lusinghier
d'un solo sguardo!

O champion immortal,
sdegno come si fral
or fuge indietro!
Ah! sott'armi di vetro
m'hai condotto, infedel,
contro spada crudel
d'aspro diamante!

O come sa punir
tiranno amor l'ardir
d'alma rubella!
Una dolce favella,
un seren volto,
un vezzoso mirar
sogliono rilegar
un cor disciolto!

Occhi, occhi belli, ah! se fu
sempre bella virtù,
giusta pietate!
Deh! voi non mi negate
il guardo e il riso,
che mi sia la prigion
per sì bella cagion
il Paradiso!

I shall see the day, deprived of the
and cherished glances
have cracked the enamel
with which my frozen thoughts
protected my wretched heart.

I was foolish enough to believe
I had a sure defense
of a naked archer!
Indeed, I was such a warrior,
but now, I'm a coward,
I don't want to bear
the deceptive thrust
of a single glance!

Immortal hero!
I despise how such a fragile [lover]
now runs away!
Alas, through your glassy weapons,
you've led me on, faithless [lover]
against a diamond sword
sharp and cruel!

How well does tyrant love
know how to punish
the daring of a rebel soul!
A kind word,
a serene face,
a pleasant stare
are wont to bind
an unbound heart!

Eyes, beautiful eyes, Ah! If only
love were always kind
and compassion fair!
Ah! do not deny me
your glance and your smile,
because prison
for such a good cause
would be Paradise for me!

All'ombra di sospetto

All'ombra di sospetto
il mio costante affetto
perde alquanto la fede,
e a beltà lusinghiera
ei poco crede.

Avezzo no e il core,
Amar belta d'amore
ch'addolcisca il penar
con finiti vezzi.
Se lusinghiero è il dardo
ogni piacer è tardo
a fia che l'ardorar
per forza sprezzi,

O quanti amanti, o quanti
che fedeli, e costanti vegon delusi
da lusinghe accorte
d'amor fra le ritorte.
Più d'ogni un così langue,
e tante volte il sangue spargeria
per mostrar il vero amore.
Concetto dall'ardore di vezzosa
bellezza ch'ognor gli strugge
l'alma ed al suo affetto calma
mai spera di godèr,
sin ch'ingannato viene amante
schernito, e ingannato.

Mentiti contenti
son veri tormenti
d'amante fedel.
Gran male è quel bene
son dardi quei guardi
che vibra per pene
bellezza crudel.

In the shadow of doubt
my constant love
loses its trust a little,
and goes after the flattery of beauty
but he barely believes in it.

The heart is not used
to love the beauty of love
which sweetens anguish
with fake charm.
If the dart is flattering
all enjoyment is delayed
to the point that his adoration
you are forced to despise,

How many lovers, how many
faithful and constant [lovers],
through complimentary flattery
become disillusioned of their love
by denials [of their beloved].
More than anyone else languishes
and so many times his blood
he would shed to show his love
His feeling comes from his passion
for grace and beauty, which all the
time wears out his soul,
and he never believes he can enjoy
his love in serenity; so much so
he's deceived, and he becomes a
lover scorned and deceived.

These happy lies
are the true torments
of a faithful lover.
A great evil is that good,
those looks are darts
that tremble in anguish
of cruel beauty.

Jubilet tota civitas

Jubilet tota civitas,
psallat nunc organis,
Mater Ecclesia Deo Aeterno,
quae Salvatori nostro gloriae
melos laetabunda canat!

Quae occasio cor tuum,
dilectissima Vigo, gaudio replet
tanta ilares et laeta nunti mihi.

Festum est hodiae Sancti gloriosi
coram Deo et hominibus
operatus est.

Quis est iste Sanctus
qui pro lege Dei
tam illustri vita
et insignis operationibus
usque ad mortem operatus est?

Est Sanctus!

O Sancte benedicte!

Dignus est certe
ut in eius laudibus semper
versentur fidelium linguae.

Jubilet tota civitas,
psallat nunc organis,
Mater Ecclesia Deo Aeterno,
quae Salvatori nostro gloriae
melos laetabunda canat!

Let all the city rejoice!
Now with organs let her chant!
Our Mother, the Church, to the
Eternal God and to the glory of
in all her joy sings hymns!

On this occasion, your heart is
full of joy, most beloved Virgin,
for you announce to me so many
happy and joyful events!

Today is the feast of a glorious qui
saint, who has labored before God
and before men.

Who is this saint
who [to observe] the law of God
[has lived] such a splendid life
and such outstanding works
until his death performed?

He is a Saint!

O blessed Saint!

He is certainly worthy
of the chants of the faithful
always raised in his praise.

Let all the city rejoice!
Now with organs let her chant!
Our Mother, the Church, to the
Eternal God and to the glory of
Our Savior in her joy sings hymns!

Exulta, filia Sion

Exulta, filia Sion,
lauda, filia Hierusalem,
lauda, filia Sion!

Rejoice, daughter of Sion,
praise, daughter of Jerusalem,
praise, daughter of Sion!

Ecce rex tuus sanctus, ecce
mundi salvator venit!

Look! Your holy King, look!
The Savior of the world is coming!

Omes gentes plaudite manibus!
Jubilare Deo in voce
exultationis! Laetentur caeli!

Clap your hands, all you people!
Shout for joy before God in a voice
of triumph! Let heaven rejoice!

Ecce rex tuus sanctus, ecce
mundi salvator venit!

Look! Your holy King, look!
The Savior of the world is coming!

Exultet terra in voce exultationis,
quia consolatus est Dominus
populum suum, redemit
Hierusalem!

Let the earth leap in joy and shout
in triumph, for the Lord has
comforted his people and redeemed
Jerusalem!

Ecce rex tuus sanctus, ecce
mundi salvator venit!
Alleluia! Alleluia!

Look! Your holy King, look!
The Savior of the world is coming!
Alleluia! Alleluia!

E partirai, mia vita?

E partirai, mia vita?
Ne in quel del tuo partir
crudo momento farà l'anima
mia da me partita?
Ah! se un duro tormento
nel ripensarvi sol quasi m'uccide,
Che farà quel dolore,
che allora (ohimè) per gli occhi
miei con tutti gli strali suoi mi
scenierà sul core?

And will you leave me, oh my life?
And will not my soul leave me
in that cruel moment of your
departing?
Ah! If thinking of its almost kills
me with a harsh torment,
what will be the effect of that grief
which (alas) will pierce my eyes
and fall on my heart with all its
darts?

Vedrò teco ogni gioia, ogni bene,
da me lunge rivolgere il piè.
E gli affanni, gli strazzi, le pene,
tutti insieme restarsi con me.

I shall see all joy, all pleasure, go
with you far away from me.
And grief, torture and pain remain
all together with me.

privo de'lumi tuoi cingersi il
giorno, scorgerò d'ogni intorno
aggirarmisi orror mestizia
e pianto. E congiurati in tanto
un desir disperato ed un sovra
d'ogn'altro aspromartire
ch'ha rotto il vago aspetto
faranno il mio morir
più che morire.

Pria che spunti un sì fiero
togli a me la vita o Amor
Onde men l'anima afflitta,
nè dal duol tanto trafitta,
nel da lui preso sentiero
possa gir dietro al suo cor.

Quel fior, che all'alba ride

Quel fior, che all'alba ride
il sole poi l'uccide
e tomba hà nella sera.
E un fior la vita ancora.
L'ocaso hà nell'aurora
e perde in un sol dì la primavera.

light of your eyes, plunged into
unhappy shadows, I shall see
myself surrounded on all sides by
horror, sadness and tears, and
meanwhile, desperate desire and
suffering more bitter than any
because a lovely face
other will conspire to make my
dying worse than death.

Before such a dreadful day dawns
take my life, O God of Love
so that my soul, less afflicted,
and not so pierced with grief,
may go after my heart along
the path it has taken.

That flower which smiles at dawn
is later killed by the sun,
and finds its grave in the evening.
Life too is a flower
Its sunset is already there in its
dawn and loses its spring in a
single day.

Lovely Albina

Lovely Albina, come ashore
To enter her just claim
Ten times more charming than before
To her immortal fame.
The Belgic lion, as he's brave.
This beauty will relieve
For nothing but a mean blind slave
Can live and let her grieve.

Not All My Torments

Not all my torments can your pity move
Your scorn increased with my love.
Yet to the grave I will my sorrows bear,
I love, tho' I despair.

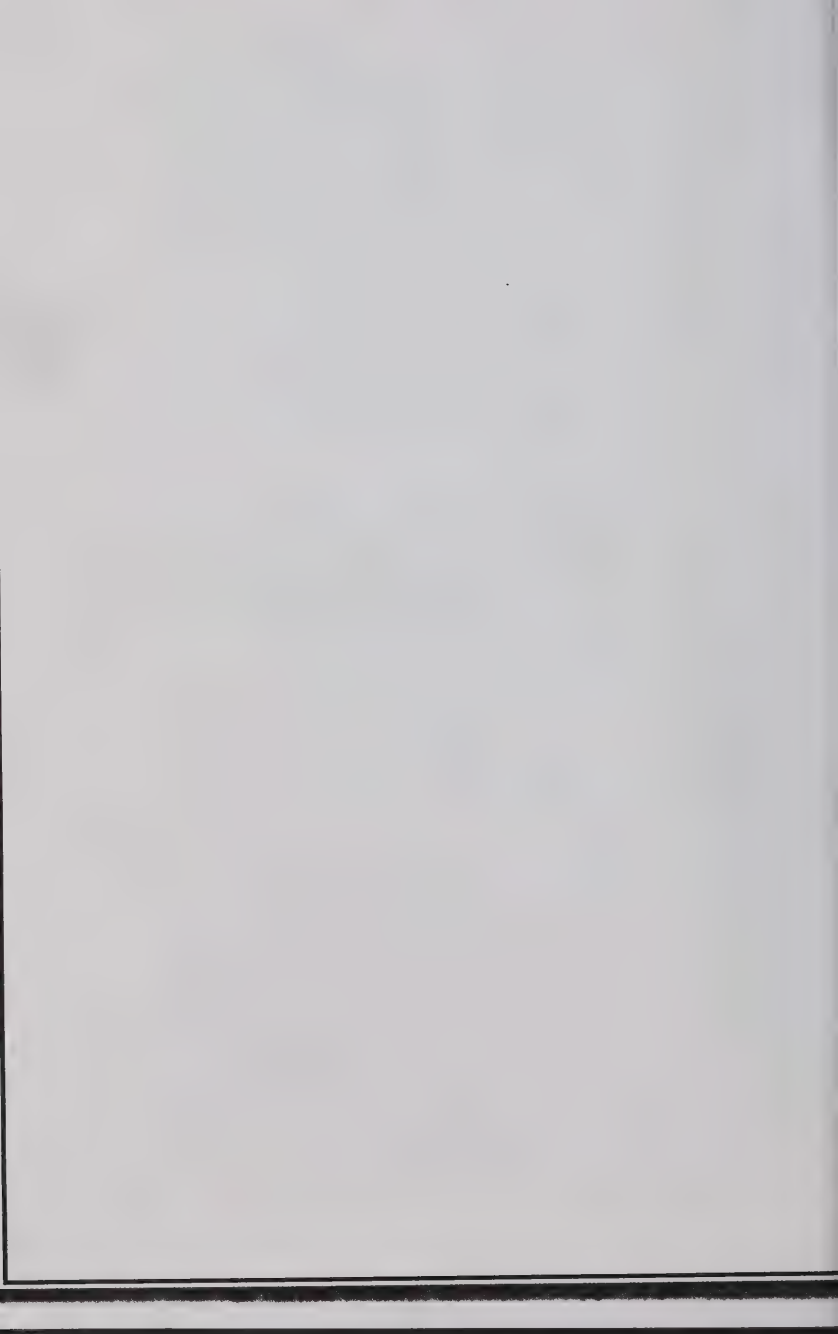
Fly Swift, Ye Hours

Fly swift, ye hours, make haste, make haste
Fly swift, thou lazy, lazy sun.
Make haste, and drive the tedious minutes on.
Bring back my Belvidera to my sight,
My Belvidera, than thyself more bright.
Make haste, bring back my Belvidera to my sight.
Swifter than time my eager wishes move,
And scorn the beaten paths of vulgar love.
Soft peace is banished from my tortured breast,
Love robs my days of ease, my nights of rest.
Yet tho' her cruel scorn provokes despair,
My passion still is strong as she is fair
Still must I love, still bless the pleasing pain
Still court my ruin, and embrace my chain.

When First Amintas

When first Amintas su'd for a kiss,
My innocent heart was tender,
That tho' I pushed him away from the bliss,
My eyes declared my heart was won.
I fain an artful coyness would use,
Before I the fort did surrender,
But love would suffer no more such abuse,
And soon, alas! my cheat was known.
He'd sit all day and laugh and play,
a thousand pretty things would say;
My hand he'd squeeze, and press my knees
Till further on he got by degrees.

My heat just like a vessel at sea,
would toss when Amintas came near me.
But ah! so cunning a pilot was he,
through doubts and fears he'd still sail on.
I thought in him no danger could be,
so wisely he knew how to steer me.
But soon, alas! was brought to agree,
to taste of joys before unknown.
Well might he boast his pain not lost,
for soon he found the golden coast,
Enjoy'd the ore, and touched the shore,
Where never merchant went before!



In Recital

Lesley Anne Foster, mezzo-soprano

accompanied by
Roger Admiral, piano

Saturday April 21, 2001 at 5:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



University of Alberta
Department of Music



In Recital

Alexis Warren, flute

assisted by

Judy Loewen, piano

Sunday, April 22, 2001 at 3:00 pm

Sonata No. 6 in E Major (c.1724)

Adagio ma non tanto

Allegro

Siciliano

Allegro assai

Johann Sebastian Bach
(1685-1750)

Concertino (c.1902)

Cecile Chaminade
(1857-1944)

Brief Intermission

Image (c. 1939)

Eugene Bozza
(1905-1991)

Sonata (c. 1977)

Allegro Cantabile

Moderato con moto

Allegro Scherzando

Otar Taktakishvili
(1924-1989)

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Brianne Archer, viola

assisted by

Roger Admiral and Carmen Ouellette, piano

Sunday, April 22, 2001 at 8:00 pm

Suite IV (1720)

Prelude

Sarabande

Bourree I/II

Johann Sebastian Bach

(1685-1750)

Transcr. Samuel Lifschey

Sonata No.1 in F Minor, Op.120 (1894)

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Johannes Brahms

(1833-1897)

Transcr. Leonard Davis

Roger Admiral, piano

Intermission

Andante e Rondo Ongarese, Op.35 (1809)

Carl Maria Von Weber

(1786-1826)

Transcr. William Primrose

Roger Admiral, piano

Sonata for Viola and Piano, Op.147 (1975)

Moderato

Allegretto

Adagio

Dmitri Schostakovich

(1906-1975)

Carmen Ouellette, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Archer.

Ms Archer is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Malcolm Forsyth String Quartet Prize.



Arts Building
University of Alberta



Department of Music
University of Alberta

FACULTY *& friends*

**“An Evening with Philip Jones,”
the legacy of his ensemble
Compositions and Arrangements**

Friday, April 27, 2001 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Old French Dances	arr Peter Reeve
Allemande	Claude Gervaise, <i>fl.</i> 1550
Gaillarde	Pierre d'Attaignant , ca. 1494-1552
Pavane d'Angleterre - Gaillarde - Pavane	C Gervaise
Basse danse 'La Volunté'	C Gervaise
Pavane passamaize - Gaillarde - Pavane	C Gervaise
Branle de Bourgogne	C Gervaise
Branle simple	C Gervaise
Branle gay	P d'Attaignant
Divertimento (1959)	Leonard Salzedo
Prelude	(b. 1921)
Scherzo	
Interlude	
March	
Brass Symphony, Op. 80 (1979)	Jan Koetsier
Allegro	(b. 1911)
Larghetto - Andante	
Rondo: Presto	

Interval

Discovery Dectet	Alasdair MacLean
The Age of Exploration; Setting Sail; Alone at Sea;	
Unsettled Waters; The Storm; Calming; Clear Sailing;	
Sighting the New World; Alone in the New World;	
Discovery	
A Londoner in New York (1987)	Jim Parker
Echoes of Harlem	(b. 1934)
The Chrysler Building	
Grand Central	
Central Park	
Radio City	

The Ensemble

Trumpets

Alvin Lowrey

Russell Whitehead

Fordyce Pier

Bryan Taylor

Horn

Gerald Onciul

Trombones

John McPherson

Kathryn Macintosh

Megan Hodge

Bass Trombone

Christopher Taylor

Tuba

Scott Whetham

Conductor

Michael Massey

Megan Hodge is a BMus student at the University of Alberta. She performs with the Edmonton Youth Orchestra and has appeared as soloist with the University of Alberta Wind Ensemble. During the summer of 2000 she toured with the Band of the Ceremonial Guard in Ottawa. She currently studies trombone with John McPherson.

Alvin Lowrey has served as Principal Trumpet of the Edmonton Symphony Orchestra since 1975. In this capacity he has participated in all of the ESO's CBC SM-5000 series recordings. He is the trumpet soloist in the ESO's annual performance of Handel's *Messiah*.

In addition to solo appearances with the ESO, he has been featured frequently with the Alberta Baroque Ensemble and has presented numerous recitals with local organists.

He is currently a Visiting Professor of Trumpet at the University of Alberta.

A native of New Brunswick, **Kathryn Macintosh** moved to Alberta in 1983 to play second trombone with the Edmonton Symphony Orchestra. In

addition to her duties with the orchestra, Kathryn is a member of the Mill Creek Colliery Band (a British-style brass band) and the Taragon Ten Orchestra (a salon orchestra). She enjoys teaching privately and has participated in the ESO's Adopt-a-Player program since its inception in 1997, working with elementary school children.

Conductor and pianist **Michael Massey** emigrated from England in 1957. He was influenced greatly by Jean-Pierre Vetter, his first piano teacher, and studied at the Geneva Conservatory. Currently approaching his 25th year as conductor of the Edmonton Youth Orchestra, Michael performs as pianist with the Edmonton Symphony Orchestra and is in demand as a chamber performer.

Since 1980 **John McPherson** has been Principal Trombone of the Edmonton Symphony Orchestra. He has been both a euphonium and trombone soloist with the ESO, and the orchestra has performed several of his own compositions.

As a chamber musician John has performed and recorded

with, among others, the Plumbers Union, the Albertasaurus Tuba Quartet and the Old Strathcona Town Band.

John McPherson is presently Visiting Assistant Professor of Trombone and Euphonium at the University of Alberta.

Gerry Onciul is presently a member of the longest-standing orchestral horn section in North America, that of the Edmonton Symphony Orchestra. The section has been playing together for 23 years.

A graduate of the University of Alberta, Gerry is a native Edmontonian. In 1993 he was appointed Visiting Assistant Professor of Horn at the University of Alberta.

Gerry has recently travelled to Dallas, Texas, for further studies with Greg Hostis, and was a performer at the International Horn Society Symposium at the Banff Centre in 1998.

Fordyce Pier is the conductor of the University of Alberta Symphonic Wind Ensemble, and a frequent performer with the Edmonton Symphony Orchestra. He has been a member of the Boston Philharmonic Orchestra and

New Haven Symphony Orchestra, and a former faculty member at Yale, Boston and Brown Universities. He is the Chair of the Department of Music at the University of Alberta.

Bryan Taylor is a native of Vancouver, British Columbia. He studied with Boyde Hood, James Thompson and Vincent Ciechowicz. He attended the University of Victoria and McGill University. He is a resident of Edmonton since 1981 and owner of The Gramophone.

Chris Taylor, a native Edmontonian, has been Bass Trombonist of the Edmonton Symphony Orchestra since 1975. He attended the University of Alberta, where he studied trombone with Dr Malcolm Forsyth. In 1976 he received his BMus in Performance, then an MMus in Performance in 1981. Further studies ensued with Jeffrey Reynolds of the Los Angeles Philharmonic. Since 1984 Mr Taylor has been instructor of Bass Trombone and Brass Ensemble at the University of Alberta

Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as Principal Tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott directs the Mill Creek Colliery Band (a British-style brass band) and performs with Albertasaurus (a tuba quartet) and Bass Line Road, a new music ensemble consisting of tuba, double bass, bassoon and percussion.

Russell Whitehead was Principal Trumpet with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and the

NOWAge Orchestra, an eclectic group dedicated to the "theatre" of new music.

The Classics



Classic Examples
Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

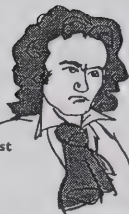
Saturday & Sunday Breakfast
Sat from 6 till 9 AM and Sun from 7 till 9 AM

Crescendo
Wed from 8 till 10 PM

Bel Canto
Sun from 8 till 10 PM

Music for a Sunday Night
Sun from 10:30 PM till 1 AM

Hear a world of difference!



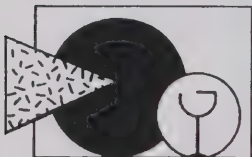
"Music is well said to be
the speech of angels".
Thomas Carlyle (1795-1881)

94.9
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THE
EDMONTON **ART** GALLERY

GOURMET



GOODIES



University
of
Alberta

In Recital

Jorgianne Talbot, soprano

with

Roger Admiral, piano

Sunday, April 29, 2001 at 8:00pm



**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Program

Come Again (1597)	John Dowland
Fain would I change that note (1605)	(1563-1626)
When Daisies Pied (The Cuckoo Song) (1740)	Thomas Arne
(words from <i>As you like it</i> , Shakespeare)	(1710-1778)
	arr RJ Barclay Wilson
Dank sei Dir, Herr	George Frideric Handel
From <i>Agrippina</i> (1709)	(1685-1759)
Bel Piacere (libretto by V. Grimani)	
From <i>Giulio Cesare</i> (1732)	
V'adoro Pupille (libretto by Haym)	
From <i>Rinaldo</i> (1711)	
Lascia ch'io pianga (libretto by G. Rossi)	
Il mio bel foco	Benedetto Marcello
	(1686-1739)
From <i>Le Nozze di Figaro</i> (1786)	Wolfgang Amadeus Mozart
Deh vieni, non tardar	(1756-1791)

Intermission

Die Mainacht, Op. 43, No. 2 (1864) (poem by Holty)	Johannes Brahms
	(1833-1897)
Nuit d'étoiles (1880) (poem by T. de Banville)	Claude Debussy
Chevaux de bois (1885) (poem by Verlaine)	(1862-1918)
Romance (1885) (poem by Bourget)	
Elfenlied (1888)	Hugo Wolf
Morgentau (1877) (poem by A. Reinhold)	(1860-1903)
Er ist's (1888)	
Taken from <i>La Serva Padrona</i>	Giovanni Battista Pergolesi
Stizzoso, mio stizzoso (1733)	(1710-1736)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Talbot.

Ms Talbot is a recipient of the Vienna Opera Ball Society Scholarship.

Reception to follow in the Arts Lounge.

Special thanks to Laurier Fagnan for his teaching, guidance and support.

Translation

Dank sei Dir, Herr/All Thanks to Thee, Lord

All thanks to Thee, All thanks to Thee, Lord, who has brought Thy people forth, Israel, safe through the sea! E'en as a flock following the shepherd, Lord, by Thy hand are we led, so by Thy grace salvation is ours. All thanks to Thee, All thanks to Thee, Lord, Who hast brought Thy people forth, Israel, safe through the sea.

Bel Piacere/Great Pleasure

'Tis great pleasure to enjoy. To enjoy a faithful love! This brings contentment to the heart. Splendour is not measured by beauty. If it does not come from a faithful heart.

V'adoro Pupille/I adore you, eyes

I adore you, eyes, missiles of love, Your spark is welcome to my breast. My sad heart desires you, who inspire pity, And whom it always calls its best beloved.

Lascia ch'io pianga/Let me weep

Recitative

Pitiless Armida! With fiendish force You have abducted me from the blessed Heaven, from my happiness. And here, in eternal pain, you hold me alive, tormented in Hell. Oh Lord, have pity, let me weep.

Aria

Let me weep my cruel fate, And let me breathe freedom! Let sorrow break these chains of my sufferings, for pity's sake.

Il mio bel foco/My beautiful fire

My beautiful fire, either distant or near that I may be, unchanged and constant ever, for you, dear eyes, will burn always. In my heart the flames that burn me all my soul do so enravish that never itself will it extinguish. And if by fate I return to you, lovely rays of my beautiful sun, my soul does not desire any other light nor will it ever wish any other.

Deh vieni, non tardar/Please come, don't delay

Recitative

The moment which I will enjoy without anxiety, in the arms of my idol, has finally arrived. Timid feelings, leave my breast; don't come to disturb my pleasure! Oh, how it seems that to amorous passion the pleasantness of the place, the earth, and the sky respond, as the darkness favors my connivings! Enticing. Come, my dear, among these sheltering trees! I want to crown your head with roses.

Aria

Please come; don't delay, oh beautiful joy. Come to where love calls you to enjoy yourself until the nocturnal torch doesn't shine in the sky anymore-until it's dark again, and the world is still. Here the stream murmurs; here the breeze, which revives the heart with its gentle rustling, plays. Here little flowers are laughing, and the grass is fresh. To the pleasures of love everything here is enticing. Come, my dear, among these sheltering trees! I want to crown your head with roses.

Die Mainacht/The May Night

When the silver moon shines through the shrubs, scattering its slumbering light on the grass, and the nightingale flutes, sadly, from bush to bush, I wander. By foliage concealed, a pair of doves coo out to me their ecstasy; but I turn away, seek deeper shade, and a solitary tear flows. When O smiling image that like dawn irradiates my soul, shall I find you on earth? And that solitary tear trembles the hotter down my cheek!

Nuit d'étoiles/Night of Stars

Night of stars, beneath your veils, amid your breezes and your scents, While a sad lyre is sighing, I dream of my late loves. Serene melancholy suddenly unfolds at the bottom of my heart, And I sense the soul of my beloved trembling in the dreaming forest. I see again, in our fountain, your glances blue as the skies; This rose, it is your breath, And these stars are your eyes.

Chevaux de bois/Wooden Horses

Turn round, keep turning, good wooden horses, Turn a hundred times, turn a thousand times. Turn often and do not stop, Turn round, turn to the tune of the oboes. The child quite red and the mother white, the boy in black and the girl in rose, Each one doing as he pleases, Each one spending his Sunday penny. Turn round, turn, horses of their choice, While at all your turning the sly rogue casts a surreptitious glance. Keep turning to the tune of the victorious trumpet! It is astounding how it intoxicates you, to move thus in this foolish circus, with empty stomachs and dizzy heads, feeling altogether badly, yet happy in the crowd; Turn, hobby horses, without needing ever the aid of spurs to make you gallop on. Turn round, turn, without any hope of hay, and hurry, horses of their fancy, Here, already the supper bell is sounded by night, which falls and disperses the crowd of gay drinkers, whose thirst has made them famished. Turn, turn round! The velvet sky arrays itself slowly with golden stars. The church tolls a mournful knell. Turn to the gay tune of the drums, keep turning.

Romance

The fleeting and suffering soul, the gentle soul, the fragrant soul of those divine lilies which I gathered in the garden of your thoughts, Whither have the winds driven it, that adorable soul of the lilies? Is there no fragrance remaining of the heavenly loveliness of those days when you enveloped me in a celestial haze, fashioned of hope, of faithful love, of blessedness and of peace?

Elfenlied/Song of the Elf

At night in the village the watchman cried, "Eleven!" A tiny little elf in the forest was fast asleep at eleven o'clock! And he thought that the nightingale in the valley was calling him by his name, or that Silpelit had summoned him. The elf rubs his eyes open, sets out from his snail-shell house and is just like a drunken man, as his nap was not quite finished. He stumbles then, tippety-tap, through the hazel-wood into the valley below, creeps very close to the wall, where sit the glow-worms, light upon light. "What are all those bright little windows? There must be a wedding in there: The little ones are sitting at a meal and amusing themselves in the hall. I will just peep a bit inside!" Ouch! He has banged his head on a hard stone! Elf, now then, have you had enough? Cuckoo! Cuckoo!

Morgentau/Morning Dew

The early breeze has fanned away the sultry night! The flowers smile charmingly in their spring glory; Softly from the dark tree a bird sings in the early morning. It sings as if half in a dream, a sweet melody. The rosebud lifts her head aloft, timidly, for the sweet song has wondrously moved her. More and more unfold her petals, in their fullness, and a tear trembles forth in still secrecy.

Er ist's/It is spring

Spring lets its blue ribbon flutter once again in the breeze; Sweet, well-remembered scents pervade the land with promise. Violets are already budding, they will soon appear. Hear in the distance the soft sound of a harp! Spring, indeed it is you! I have sensed you!

Stizzoso, mio stizzoso/Angry one, my angry one

Angry one, my angry one, you are acting conceited, but it will do you no good. It is necessary, at my forbidding to be silent and not to speak. Hush, Serpina wants it thus. I believe that you understand me, since you have known me for a long, long time.

In Recital

Lisa Bing, piano

Friday, May 4, 2001 at 8:00 pm

From **Well-Tempered Klavier**, Book I

Prelude and Fugue in E-Flat/D-Sharp Minor, BWV 853 (1722)

Johann Sebastian Bach

(1685-1750)

Danzas Españolas, Op. 5 (1888-1890)

1. Minueto
2. Oriental
3. Zarabanda

Enrique Granado

(1867-1916)

Two Polyphonic Pieces (1961)

Two-part Invention
Basso Ostinato

Rodion Konstantinovich Shchedrin

(b.1932)

Intermission

Balladen, Op. 10 (1854)

1. Andante
2. Andante
3. Intermezzo: Allegro
4. Andante con moto

Johannes Brahms

(1833-1897)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Bing.

Ms Bing is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge. Thanks for coming!



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In Recital

Rob Curtis, piano
Ariane Maisonneuve, piano

Saturday, May 5, 2001 at 2:00 pm

Sonata No. 16 in G Major, Op. 31, No. 1 (1801/1802) Ludwig van Beethoven
(1770-1827)
I. Allegro Vivace
II. Adagio grazioso
III. Rondo - Allegretto
Ariane Maisonneuve, piano

Sonata No. 17 in D Minor, Op. 31, No. 2 (1801/1802) Ludwig van Beethoven
I. Largo - Allegro
II. Adagio
III. Allegretto
Rob Curtis, piano

Intermission

Étude in E Major, Op. 10, No. 3 (1829-32) Frédéric Chopin
(1810-1849)
Rob Curtis, piano

Étude in C Minor, Op. 25, No. 12 (1832-1836) Frédéric Chopin
Ariane Maisonneuve, piano

Hungarian Rhapsody No. 11 in A Minor (Published in 1853) Franz Liszt
(1811-1886)
Rob Curtis, piano

Sonata No. 1 in F Minor, Op. 1 (1909-1917) Sergei Prokofieff
(1891-1953)
Ariane Maisonneuve, piano

Mr Curtis is a recipient of a Jason Lang Memorial Scholarship and a Beryl Barns Memorial Award (Undergraduate).

Ms Maisonneuve is a recipient of a Bessie Brooks Winspear Scholarship, a Peace River Memorial Scholarship in Music and a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge. All are welcome to attend.



Arts Building
University of Alberta



University of Alberta
Department of Music

Recital Program

Sunday, May 6th
3:00 p.m.

Tomoe Aoki, piano

Sarcasms, op.17

Tempestoso
Allegro rubato
Allegro precipitato
Smanioso
Precipitosissimo

Sergei Prokofiev
(1891 - 1953)

Sonata in B-flat, K333

Allegro
Andante cantabile
Allegretto grazioso

W.A. Mozart
(1756 - 1791)

Nocturne in D-flat, op.63

Gabriel Fauré
(1845 - 1924)

Intermission

Partita V

Praeambulum
Allemande
Corrente
Sarabande
Tempo de Minuetto
Passpied
Gigue

J.S. Bach
(1685 - 1750)

Variations Seriuses, op.54

F. Mendelssohn
(1809 - 1847)

A CHAMBER MUSIC RECITAL

WITH MARINO COCO, HORN

FEATURING: THE CHA-RUZY'NO HENGSHAI TORIO

THE U OF A CHAMBER ORCHESTRA

THE TRIO: MONICA STABEL, VIOLIN. TOMOE AOKI, PIANO.

THE ORCHESTRA: SHELDON PERSON, MARK VAN MANEN, VIOLINS. DIANE LEUNG, VIOLA.

MARK MORAN, CELLO. IOSCHA TURNER, BASS. KRIS COVLIN, SOPRANO SAXOPHONE. BRIANA

STRACHAN, FLUTE. DARREN SAHL, CLARINET. ONDREI GOLIAS, BASSOON. CRAIG

MCCLAUCHLAN, TRUMPET. MEGAN HODGE, TROMBONE. NICHOLAS JACQUES, PERCUSSION.

JUDY LOEWEN, PIANO. ADAM JOHNSON, CONDUCTOR.

THE PROGRAM:

SEXTET IN C MAJOR, Op. 37

ERNO VON DOHNANYI (1877 - 1960)

II. INTERMEZZO (ADAGIO)

TRIO IN E-FLAT MAJOR, Op. 40

JOHANNES BRAHMS (1833 - 1897)

I. ANDANTE

II. SCHERZO. ALLEGRO

III. ADAGIO MESTO

IV. FINALE. ALLEGRO CON BRIO

INTERLUDE

KLEINES REQUIEM FÜR EINE POLKA, Op. 66

HENRYK GORECKI (BORN 1933)

I. TRANQUILLO

II. ALLEGRO IMPETUOSO - MARCATISSIMO

III. ALLEGRO - DECISO ASSAI

IV. ADAGIO CANTABILE

NOCTURNO, Op. 7

FRANZ STRAUSS (1822 - 1905)

ANDANTE QUASI ADAGIO

SPECIAL THANKS: MY FAMILY, FRIENDS, AND THE DEPT. OF MUSIC.

MAY 27th 2001, 8PM, STUDIO 27